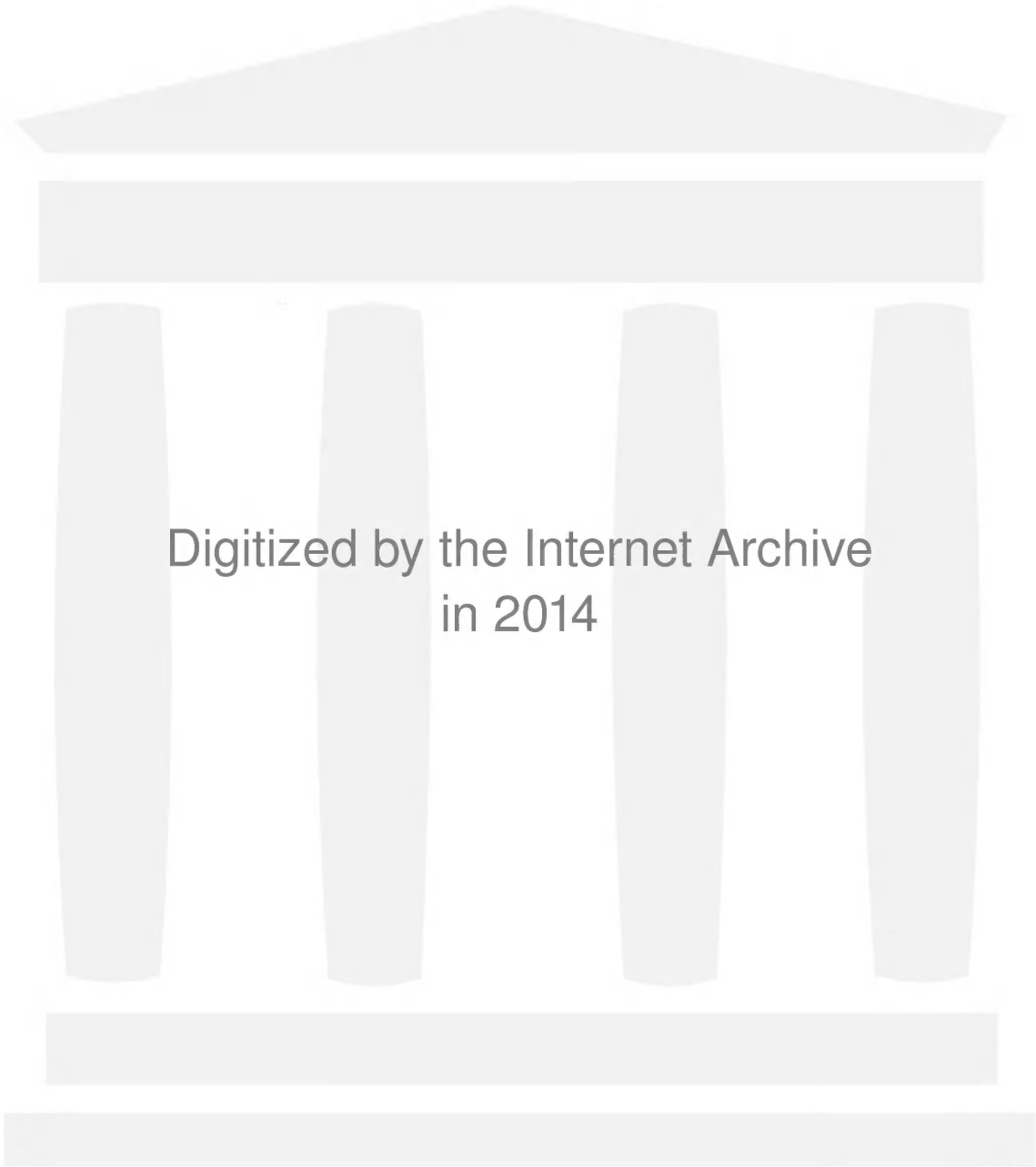

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ON THE COVER: At a holiday party in the making, a silver-plated Dansk coffee service is temporarily parked on one of a set of Louis XVI-style chairs. The casually loose slipcover is made of Osborne & Little's Durrington printed linen by Nina Campbell. Photograph by Antoine Bootz.

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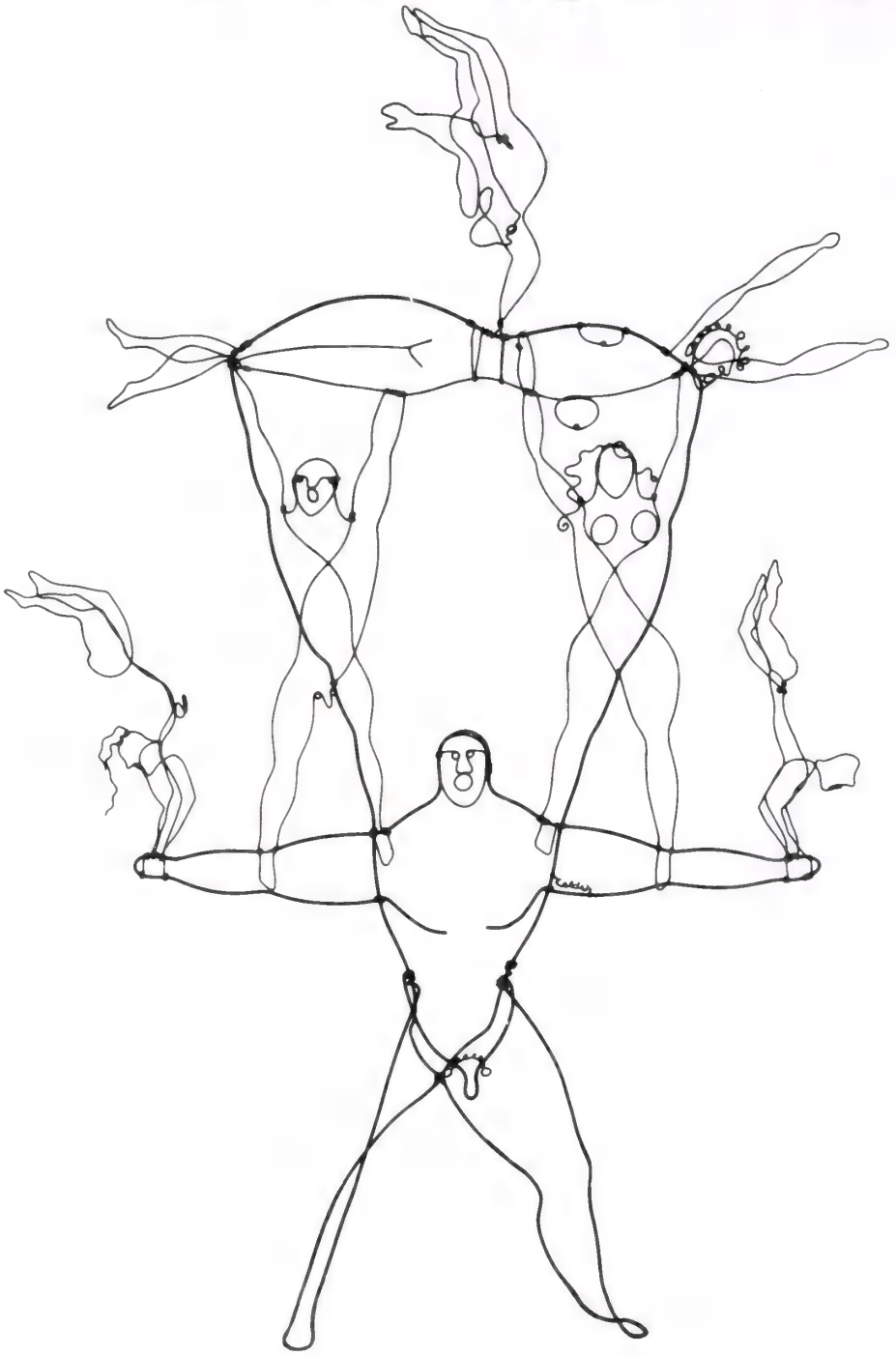
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Another woman's house

ALTHOUGH I ALWAYS KNEW THAT MY CHILDHOOD home in North Carolina had not been built with my mother or me in mind, I loved it. So one day, when I was about five, it was with deeply wounded astonishment that I heard my mother, who was something of a stoic, suddenly cry out to me that she hated the house and all the furniture in it.



My father was a prosperous manufacturer of late middle age in 1930 when he married my mother, a pretty student nurse of twenty, and settled her in a small town in North Carolina in a house he had built for another woman.

The other woman had not lived to see the completion of the substantial structure with green tile roof nor to receive delivery of the American oriental carpets, heavy furniture and dour draperies she had chosen. But everything had been dutifully put into place. So when my mother, newly off the dirt farm of her own father, stepped along the arrow-straight front walk, up the stone steps between the big white columns and through the broad front door—a bride—she moved into someone else's dream.

My father had married his first wife before the turn of the century, and in that relationship he was the farm boy and she came from money. Pictures of him taken at the time show that his face took on no more gravity for the camera than it wore in everyday life. His demeanor was serious, and in trade as well as at home he held his purse strings tight.

In our house, pictures of his first wife were not displayed.

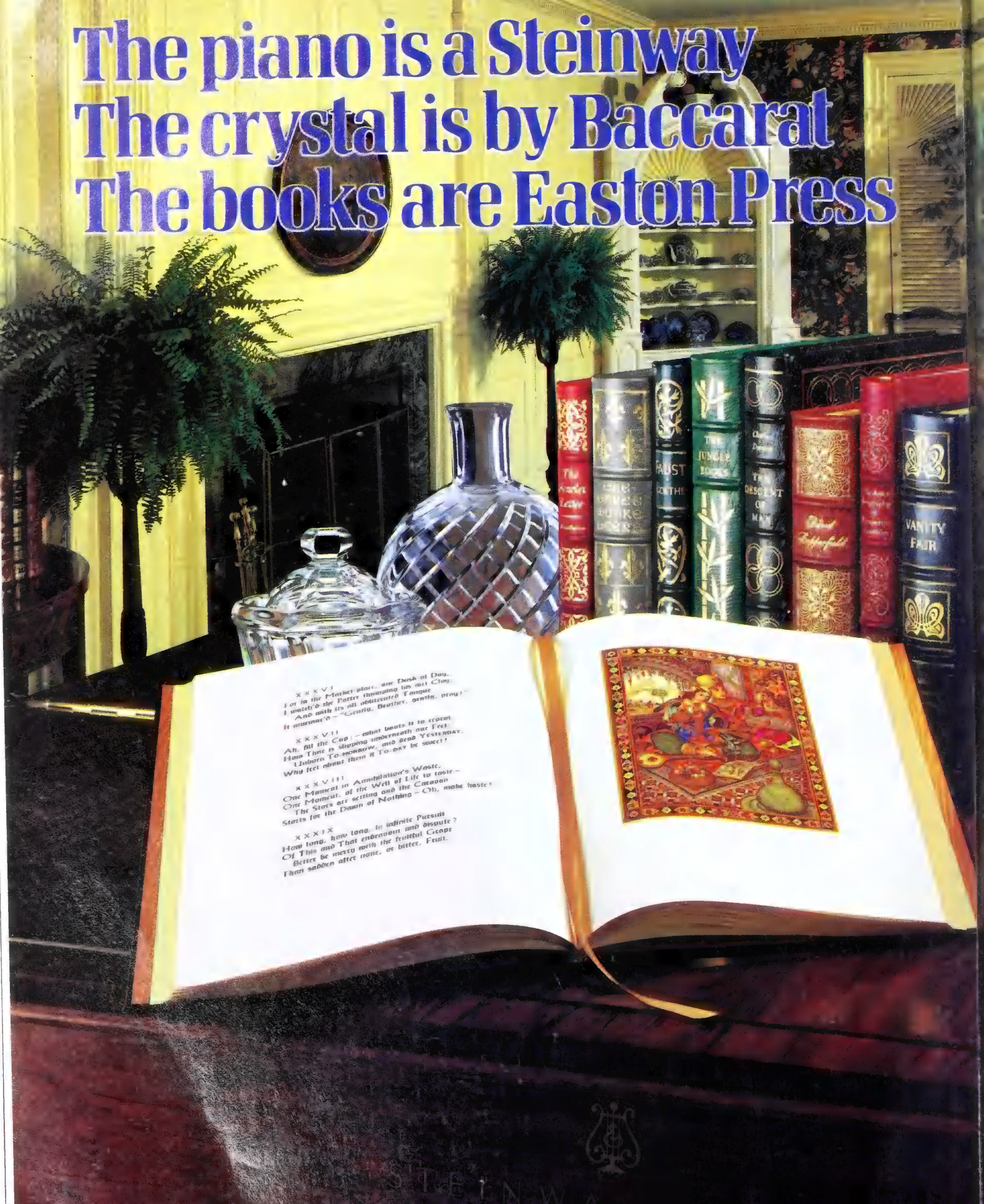
During my childhood, my curiosity about this shadow of a woman who had furnished *my* home was constant, as my mother's must have been, but although I kept an ear out for whatever bits my father might happen to disclose, not many stories were forthcoming.

What *was* known was that my father had found his first wife very beautiful and took on a courtship almost biblical in its endeavor to win, wed and handsomely support her. The couple had raised their two daughters and one son in a comfortable wood-frame house, but by the time their family was grown, my father's first wife, who had social ambitions, wanted something showier. They purchased a corner lot on one of the main residential streets of the thriving little Piedmont town and had plans drawn up for a traditional dwelling with wide oak moldings and generous-size rooms, including sun parlor, gracious stairs and hallways, three bedrooms and two and a half baths. A two-story garage was constructed behind the main house of the same pale gray charcoal-flecked granite.

As the foundation was being finished, an opportunity arose for a local hostess to receive for tea, some months hence, a visiting contingent of Methodist bishops and dignitaries. My father's first wife most urgently wished this tea to serve as her housewarming event. To gratify her longing, my father, in an uncharacteristic gesture, opened his wallet to hire double crews of masons, plasterers and carpenters. Hammers rang on the site for sixteen hours a day, and the housewarming seemed assured. However, this desire to shine may have been the undoing of my father's first wife, for even as the construction was drawing to a close, her excitable nature gave her no rest, and she died suddenly of a cataclysmic stroke.

For a time, my stunned father, in his grief, halted all work on the site. Two years later, well after the house had *(Continued on page 12)*

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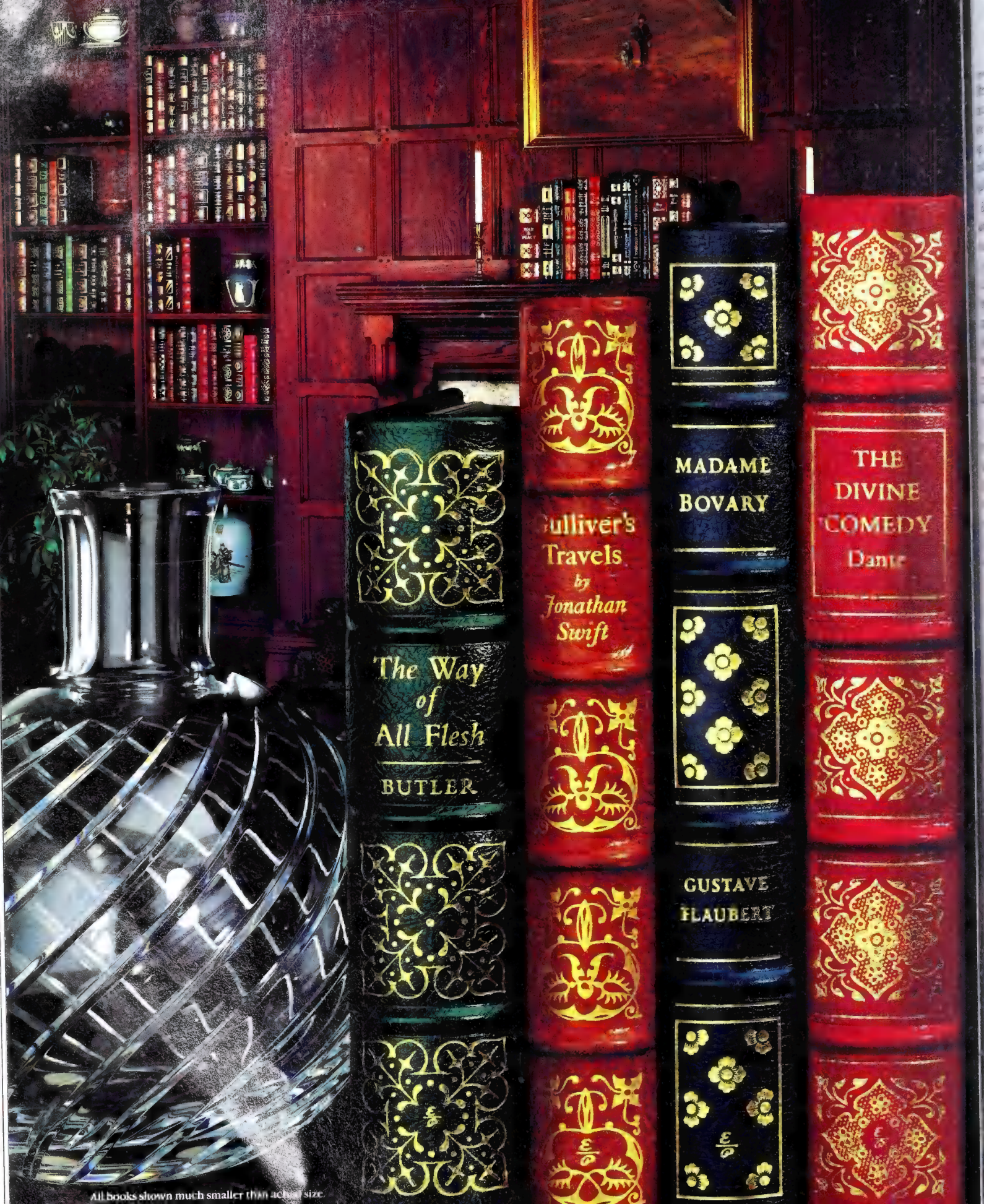
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been finished, my father met my mother one Sunday in church. He spotted her fresh face with its high cheekbones and alert blue eyes during the sermon. Their courtship was brief. He took the young woman on a merry round of restaurants, resort areas and clubs, the sort of places she had never seen and he seldom visited. After a wooing entirely out of character for both of them, they were married out of town and spent a brief honeymoon at an inn. My mother was now to be a full-time housewife. My father delivered her to her new home, which she had only once previously glimpsed.

It was not to her taste.

My mother had grown up surrounded by poor but honest country furniture: old washstands with pitcher and bowl, not for show but for use; a kitchen table big enough to seat ten children and their hardworking parents; quilts made by her mother and grandmother covering the beds; and rag rugs on the otherwise bare floors. One of the few things she brought with her into the marriage was a simple pine blanket chest made by her great-grandfather for her great-grandmother.

In her childhood home there were country hardships. Food was prepared on a wood-burning stove—a blast furnace during summer canning time. Leftover ham from their own slaughtered hogs and baked sweet potatoes were kept in a food safe with vent holes punched in the thin tin doors. Butter and milk had to be cooled in a springhouse some distance from the main dwelling. And the toilet was an outhouse.

Of course the luxuries in her splendid new residence—electric stove and refrigerator, tile baths, cozy radiators in winter—were appreciated. It was the decorating that drove my mother wild.

She disliked the scratchy purplish plush that covered the living room sofa and chairs. The imitation oriental rugs of that room appeared to her to writhe with creatures from the sea bottom. She told me that when she ate dinner seated at the dark mahogany dining room table, the gloomy matching pieces lined up against all four walls seemed to loom over her. On the other hand, if she served meals in the breakfast room with its one high window, she felt cramped.

The house, she pointed out to me, was filled with possessions accumulated by a woman 35 years her senior. There were gilded deer poised to leap on table tops, vases covered with paintings of flowers with which no earthly blossom could compete. One wall-hung etching drew her particular scorn. In it a chunky maiden wearing a concocted Grecian dress was, with leaden gaiety, flinging a gauze scarf over the antlers of a stunned-looking moose.

There had been discussions with my father about replacing some of these possessions. But although it was clear that my father was not heedless of my mother's feelings, his frugality prevailed.

My mother grew up surrounded by poor but honest country furniture

Given this impasse, my mother began to garden. The property was expansive. There were already beds of bulbs, handsome shrubs, various fruit trees and, towering over all, six giant willow oaks. But my mother noticed the bare stone wall of the garage facing her as she did the dishes at the kitchen sink. In went a row of hollyhocks, and in front of those, Sweet William, ragged robin, buttercups. She loved lily-of-the-valley and these she planted across the yard under the pear tree to echo its white blossoms in spring.

And she began to sew. Colorful tablecloths and napkins brightened the dim breakfast room; needlepoint pillows softened the scratchy plush couch. A pair of walnut-framed botanical prints found for small change in an antiques shop replaced the moose and looked fresh and lovely on the wall.

At this time, my father's recreational [e]
light was fishing. On weekends he took e[d]
less drives out into the countryside and [,]
into the nearby mountains hoping to s[ee]
some chill haunt of rainbow trout where[n]
had not yet cast a line. Often my mot[her]
went along. Her quick eye was not for [t]
streams but for old, locally crafted furnitur[e]

Tilted against the side of a barn or thro[wn]
beside a shed, abandoned as old-fashion[ed]
and scorned by some farmer's wife, a 75-[or]
100-year-old cherry table or a walnut cor[ner]
cupboard would sit among the weeds [and]
wind and rain. Appealing to my father's t[hri]
gality, she would implore him to stop [and]
she would offer a few dollars for the discar[d]
ed furniture and find some way to s[tuff]
it into the car. At home, she sandb[lasted]
scraped, stained, polished. Invariabl[y]
my father's good-natured derisi[on]
turned to open-mouthed surprise wh[en]
he saw the fine lines of the smooth h[and]
ished piece. And because the price h[ad]
been so modest, he could readily se[e]
corner here or a wall there where [it]
find looked perfect.

And so it went. The childhood a[nd]
teenage depredations of my sister and my[self]
eventually wore out the wool plu[sh]
snagged threads in draperies that had b[een]
made to wear like iron, and frayed first [the]
carpet fringes, then the carpet itself—a p[er]
od of time spanning doll buggies to hi[gh]
hops. Then my mother learned to uphol[ster]
with the simple fabrics she loved, and to [sew]
and line curtains, and at last experienced [the]
delight of choosing her own rugs. Fin[ally]
the great day dawned when my father [ac]
cepted the fact that we were all too mu[ch]
for the small breakfast room. Down cam[e]
hated wall, in flooded the welcome ligh[t]
and now hot biscuits and corn bread, fri[ed]
chicken and rainbow trout, the garden's ts[ar]
tender green peas, and peach and cherry p[ies]
with fruit from the yard and crust as sculp[ted]
ed and rich as heaven's gate were enjoyed [in]
a big family-style kitchen.

A home is, of course, a lifetime's work. M[y]

en the creative result of a struggle between
o people who have freely chosen to blend
ir lives but who couldn't possibly be more
ferent in their points of view. I remember my
ner's final pride in his home, but I also re-
mber bitter arguments and stubborn resistance
both sides all along the way.

It seemed to be the shared adventures that
tened the differences. My father loved to tell
out the time my mother found a tall, regal sec-
ary with glass doors being used to store horse
d in a backwoods barn. She wanted it desper-
ly, but there seemed no way to transport it
er the rutted dirt path that led to the paved
d. My father hit upon the notion that a mule-
wn sledge would do the trick and so it did.
en more dramatically, he told of a cupboard
covered in the attic of a pre-Civil War house,
cornice nicked by Union Army bullets.

The appointing of the house did finally
ch as close to a finished state as any lived-in
use does. It was never so fixed, however,
t a grandchild's toys or the framed snapshot
a daughter's growing family could not be
ommodated.

Both my parents are gone now, and the fur-
ure has been divided amicably between two
useholds. My sister and I have homes at op-
site ends of the country, she south, I north,
t our visits to each other are made richer as
again admire the heartbreakingly lovely
es of old pieces made by practical hands for
eryday use.

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un, for my mother died first, I recall that for
s afterward he wandered from room to room
the gracious home that she had made. From
kitchen to the hall to the dining room, he
ed over the subtly patterned rugs, back and
th past her favorite tufted armchair, and
used to reflect over the warm gleam of the an-
ue dining table. Everything was harmonious,
rything was in order, everything was beauti-
. Even so, my father said, he felt he was stand-
; in a ruin.

len Henslee is the author of the novel Pretty
dwing. *She lives in the New York area with her*
band, writer E.L. Doctorow.

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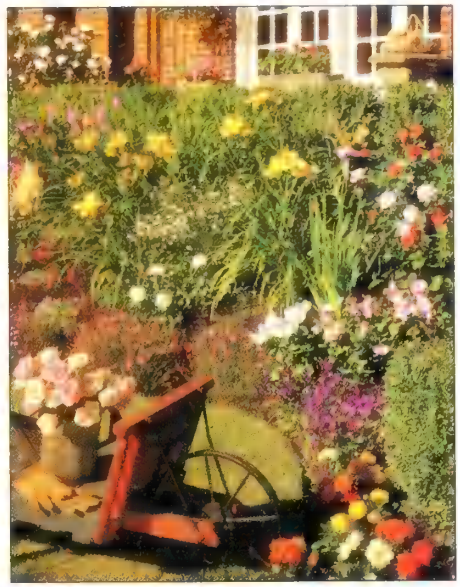
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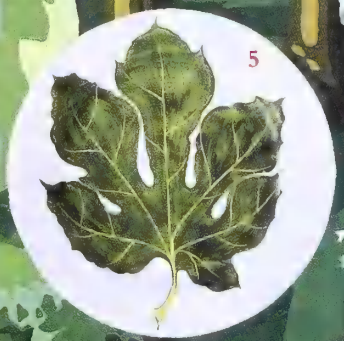
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STYLE BEAT

EDITOR: DARA CAPONIGRO











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HER OWN GARDEN provided the naturalistic details for Brooklyn artist Joan Nelson's wallpaper (top near left), $250 per roll. *From A/D Gallery: 212–966–5154.*

BANANA LEAVES are layered on the rainforest-inspired, hand-tufted wool rug (bottom near left), $8,370. *From New River Artisans: 919–359–2216.*

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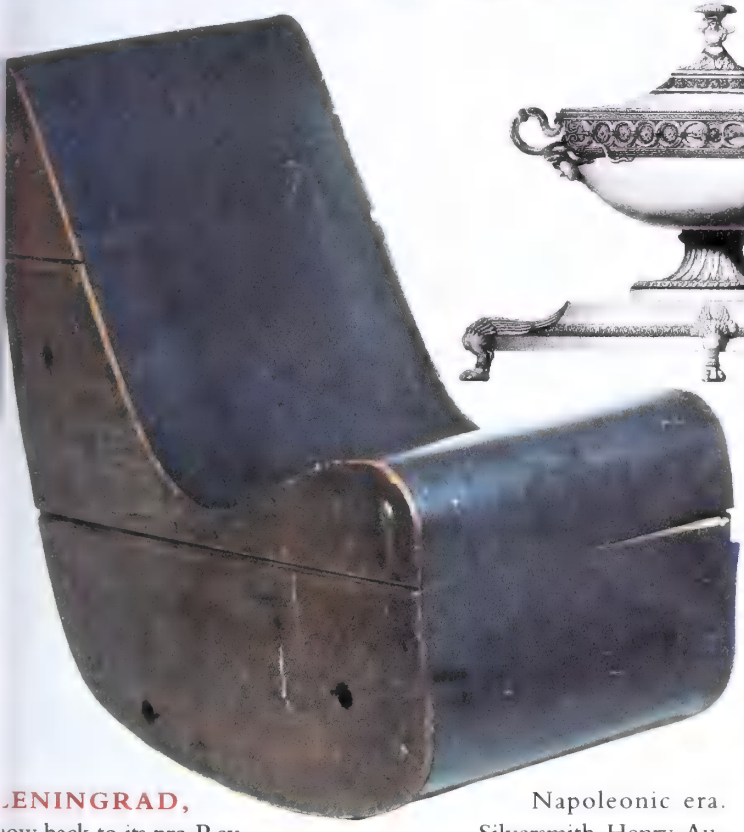
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Don't miss this month's exhibits

LENINGRAD, now back to its pre-Revolutionary name St. Petersburg, is one of the world's great cities. Learn about its art and architecture on a National Trust for Historic Preservation-sponsored tour, February 16–26, which includes a visit to the Catherine Palace (top).

ARABESQUES, SHELLS and acanthus leaves embellished surfaces of all kinds in the Napoleonic era. Silversmith Henry Auguste's c. 1789 tureen (center) is part of Architectural and Ornament Drawings: The French Eighteenth Century at the Metropolitan Museum of Art through March 15.

REMEMBER MOLDED plywood and boomerang motifs? Biomorphicism and Organic Abstraction in Twentieth-Century Decorative Arts, at The Brooklyn Museum, examines the trend of the 1940s and 50s that was inspired by the fluid forms of surrealist art. Frederick Kiesler's rocking chair (left) is one of forty objects on display through December 13, 1992.

STEP RIGHT UP TO Stephanie Hoppen's booth at the Winter Antiques Show in Manhattan, January 18–26, to see the 19th-century shoe print (top right). What's hot? "Smalls"—snuff boxes, magnifying glasses, porcelain—says the show's new chair, decorating doyenne Betty Sherrill of McMillen Inc.

IN MID-19TH-CENTURY Ireland, archaeological finds created a rage for Celtic style—and inspired Dublin goldsmith Edmond Johnson's facsimile of a reliquary (above). It is one of 300 treasures in Imagining an Irish Past: The Celtic Revival 1840–1940 at Chicago's Smart Museum of Art, February 5–June 16.

FOR A LOOK FORWARD, attend the symposium The Edge of the Millennium to hear architects, industrial designers and scientists discuss design as we approach the year 2000. At the Cooper-Hewitt Museum, January 15–18.



Easy pieces, southern style

A New Orleans decorating team creates a furniture collection

WHEN A TWO-WOMAN team of very busy interior designers gets into creating furniture, you can bet it has something to do with that perfectionist maxim, "If you want it done right, do it yourself." Say, for example, they are standing on a beautiful wrought-iron balcony in the French Quarter, and the balcony belongs to their client, actor Peter (*Robocop*) Weller. And not a single chair they have seen anywhere fulfills their vision of that balcony. Very frustrating, especially for designers like New Orleans-based Ann Holden and Ann Dupuy, who are known for their luminous, cleaned-up traditionalism dashed with whimsy-

tone of irreverent reverence, if ou will. More than once, in ch a situation, Dupuy has oked at Holden (or Holden has oked at Dupuy) and known at to do it right they would ve to design the chairs.

After a decade of creating just e right piece for a particular ace, including a Manhattan du-ex, actor Tom Hanks's Los An-les house and a Bahamas ication home, Holden and Dupuy finally woke up to the fact that they had a collection, which they brought out this year (also sold by Modern Living in Los Angeles). It is a collection that aptly expresses their belief that "each piece in a room should stand on its own, like a work of sculpture." The duo achieves their signature look of pared-down elegance with handsomely textured pieces whose soft patinas mix wonderfully with antiques. The Anns have titled their furniture collection The Big Easy—a nickname for their town that also says something about their own relaxed approach. Plucking inspiration from various periods, they are just as likely to execute a large 1940s-style club chair as a refined little slipcovered side chair. But always with that contemporary Holden-and-Dupuy twist—which is often a sly sense of humor. A graceful arrow slices through the back of an iron side chair, almost like a doodle; their Debutante chair is slipcovered in a surprisingly gossamer metal mesh.

For all the lightheartedness, the Big Easy pieces are always shaped with comfort in mind and a pedigreed sense of line. "Mean, clean and lean," quips Ann (Holden). "Oh, not mean," retorts Ann (Dupuy). "Just call us the lean, clean team." BB







This new furniture collection from Ann Holden and Ann Dupuy shows a love of lustrous texture (opposite). Rubbed, gilded wood and satiny steel appeal to the designers, who insist that the pieces be as comfortable as they are sculptural. Highlighting the furniture: a hand-painted banner; cllow light from a starburst. From their home base in New Orleans (above), "The Anns" (as the design team of Holden, left, nd Dupuy are affectionately known) have made their swept-clean traditionalism a look to emulate. A delicate humor informs their 1940s-style Gumbo Ya-Ya chair (right), with its quotes from Leonardo da Vinci, while the steel consol table with Portuguese tiles (above right) evokes a lean classicism.

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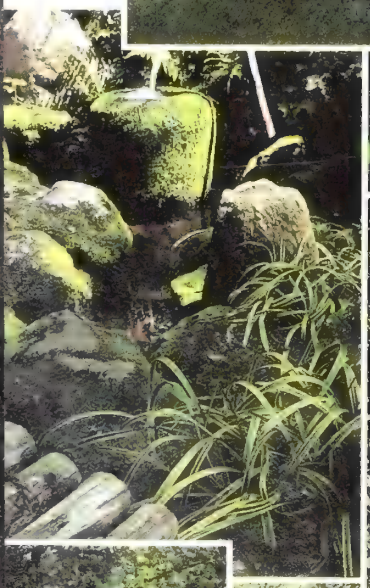
Paths to tranquility

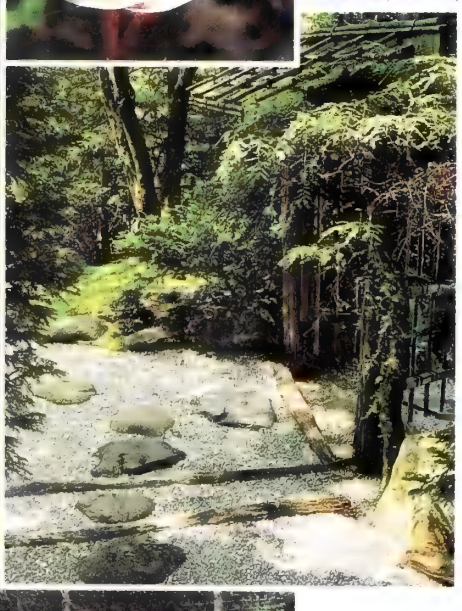
This Japanese stroll garden, designed to unfold magically as you walk through, fits gently into its Long Island woodland

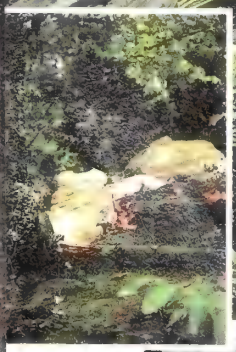














AT FIRST GLANCE THE JOHN P. Humes Japanese Stroll Garden in Mill Neck, N.Y., does not appear to be a garden at all. You can only see a wooded hill with a path leading to the top. But as you walk through the Japanese gate with its shingled roof, across the footbridge made of halved locust logs and onto the path of bark mulch with stepping-stones, you can hear the sound of gravel being raked in the distance. It soon becomes clear that this is indeed a garden, a place where man has exerted his influence over nature, although much more gently than in traditional Western gardens.

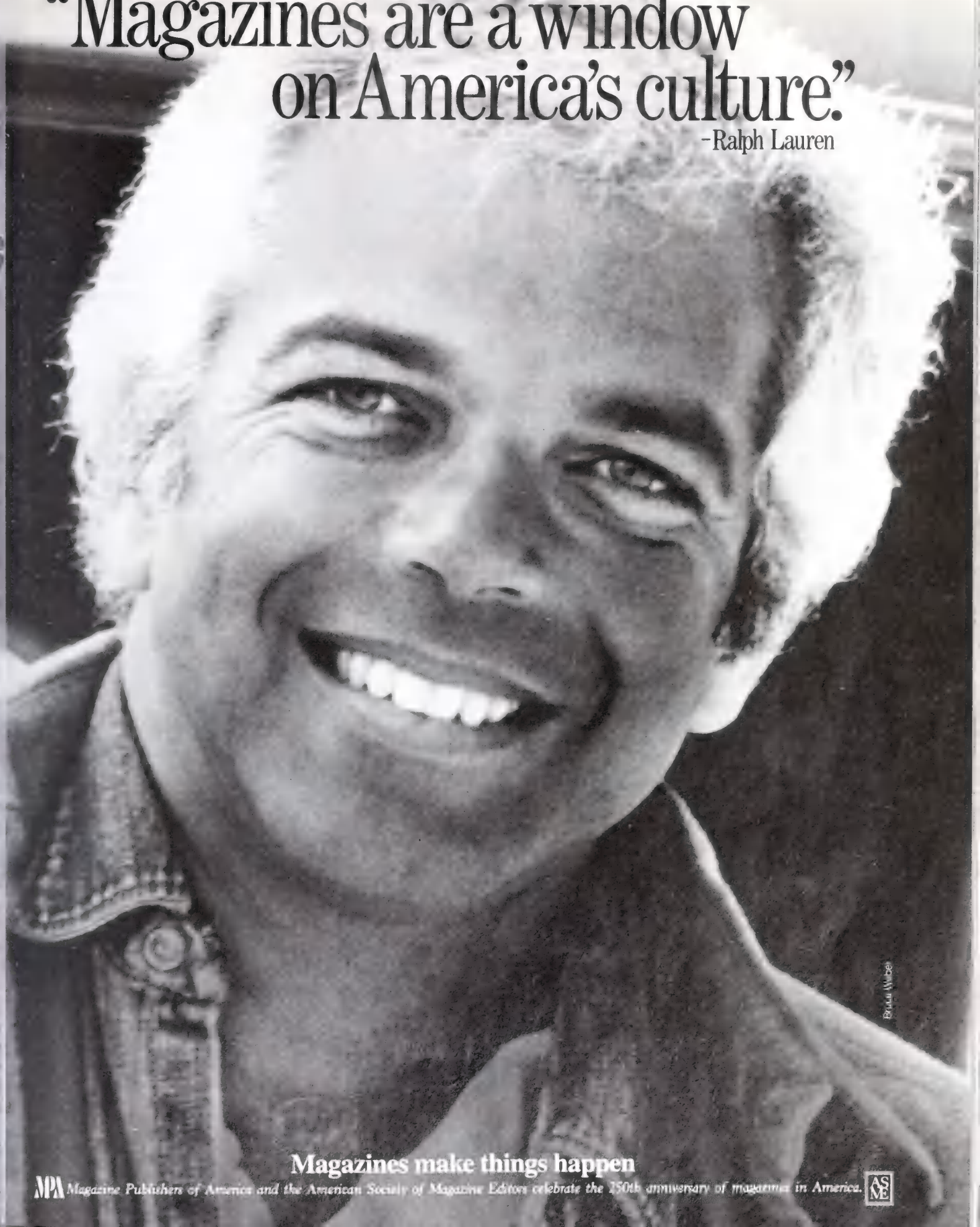
Described in the simplest way, t stroll garden is one path going up the h and two paths going down the other si But these are no ordinary paths. They c pand and contract on a diagonal cour with moss-carpeted niches along the w where stones are set in traditiona Japanese arrangements. Sunlight filteri through the branches of tall trees cast green glow over the tranquil scene.

Even if you know little about Japane garden design, you can enjoy the sple did array of native and Japanese trees, t fat cushiony moss, the pond at the bo tom of the hill with its wide shoreline water-worn river stones. But som knowledge of Zen Buddhism will enri your stroll. For example, the way up more difficult walk, symbolizes the Z Buddhist image of the steep and deman ing path to spiritual enlightenment. "E the way down is just as important," sa curator and horticulturist Stephen Mo rell, a practicing student of Zen Bu dhism, who began eleven years ago transform the four-acre estate garden in a public place. "Just to seek enlighte ment is not of any great value unless y can put it to work in the world. Y have to descend the other side and p into use what you have realized."

Most Japanese gardens are based on

From top: A gravel path curves around the tea garden at the John P. Humes Japanese Stroll Garden in New York. Two views of Japanese Jack-in-the-pulpits (Arisaema sikokianum). *Fountain with a bamboo pipe spilling water into a moss-covered stone pot. Shingle-roofed entry to the tea garden. Moss-carpeted terrace beside the main pathway. Stepping-stones to wisteria arbor with pond's rocky shoreline on right.*

By Margaret Roach


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the philosophy of Zen, but this garden—a landscape to walk through as well as to see—is quite unlike the small courtyard gardens that come to mind when we think of Japanese design. Nor is it like the stone-and-gravel gardens used in meditation, such as the Tenshin-En Garden at the Museum of Fine Arts in Boston or the hill-and-pond garden at the Brooklyn Botanic Garden in New York, where the scale of the landscape is reduced so it can be seen in its entirety from a pavilion. Those gardens are meant for viewing; like paintings, they can be taken in all at once. The strolling version cannot. It is an unfolding experience and must be discovered in glimpses in the process of a journey.

The journey begins at the foot of the hill, where your feet feel the Zen influence even before your eyes take it in, because Morrell has placed the stepping-stones too close together for easy striding. At first you wonder whose gait these stones were placed to accommodate and then it becomes clear: Slow down, the stones are urging, *pay attention*. "In two words, that pretty much describes what Zen Buddhism is about," says Morrell.

Soon after you walk across the footbridge, through azaleas, other rhododendron relatives and oak-leaved hydrangeas (*Hydrangea quercifolia*), another hint of man's influence in the garden is revealed. It comes not in the form of flowers, or of anything so predictably gardeny. Rather, it takes shape in a group of stones—three of them—set before an ancient beech whose giant, gnarled gray toes are shaded by the green fronds of the little American wall fern, *Polypodium virginianum*.

The stone triad, like each of the similar ones Morrell has placed throughout the garden, is a hallmark of Japanese design. The stones are set in a rough triangular formation, because as Morrell points out, "The triangle is the most stable form—like the lotus posture we assume for meditation." The vertical stone represents heaven, the horizontal one, earth, and the diagonal one, man. "Diagonal because man is born of earth but his spiritual aspirations are toward heaven," says Morrell.

The Japanese understand that stone is powerful stuff—heavy, old, permanent—and they use it in many ways in their gardens. Morrell has done the same. The rock triads, the paving stones and the stone benches remind us of the mass beneath our feet, our bedrock.

We follow the hints offered by carefully placed stone elements through a mature, mostly native woodland of oak, birch, cherry, maple and tulip trees. The trees intermingle with a growing collection of ornamental Japanese maples, flourishing in the filter light coming through the higher branches.

The path leads up to the summit, to a s ond gate, to the point where we understa the design of the garden. Here, suddenly, t surface underfoot changes from the woodla path covered in mulch to a path covered white gravel, the material used traditionally Japanese gardens to signify water. Now t

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th looks like an enormous staircase with pping-stones placed strategically amid the ıvel on each wide step. The steps curve to e left, then to the right like oxbows in a eam, flowing down the hillside until they ıch the teahouse at the bottom.

The path is never straight. Straight lines are nost unknown in Japanese gardens, where ere is far greater respect for the forces of nature than for the forces of man, as displayed in Western gardens. "The attitude of allowing nature spontaneity is reflected in the asymmetry of a Japanese garden," says Morrell. "Symmetry reflects ideas of keeping nature in check, of exerting control, as if it were some kind of beast to be tamed."

There is much to explore on the way down—nooks and crannies teeming with life. You may be drawn down a few levels by water running through a length of bamboo into a tiny pool. Across the way, birds have planted a mahonia seed, now grown into a seedling, in a low, rough-hewn rock wall—a bit of serendipitous design.

The alternate descending path is made of stepping-stones set into beds of lush moss, the most important plant in the garden, Morrell believes. He gives his magic carpet of green as much attention as a rosarian would give roses. It is watered daily, periodically fed a diet of diluted buttermilk (which creates the acid conditions moss likes) and grows luxuriantly over rocks and even whole banks of earth. "Moss lends a sense of aging and of depth," Morrell says. "In Japan, there is more emphasis on textures and patinas. In the West, we prefer brilliance—flowers all the time."

Where the paths converge at the bottom of the hill near the small pond, a third and final gate leads to the teahouse, imported from Japan in the 1960s by the late John Humes. Bow down in humility at the stone basin to wash your hands and mouth, then crouch to enter the teahouse doorway for the celebration of friendship. All around the green glen glows, and even the tea itself is bright green with "a sense of greenness," says Morrell, "and of new beginnings."

In a way, the garden itself is facing new beginnings. Like most of our botanical gardens and other not-for-profit cultural institutions, the Japanese stroll garden has seen returns on its endowment dwindle drastically the last few years—to the point where simply staying open is difficult. Morrell has applied to The Garden Conservancy, a organization founded in 1989 to help ensure that exceptional examples of American gardening art are restored or preserved. And he hopes to raise money for a pavilion that he could rent for weddings and other money-making endeavors.

Morrell seems to take this new challenge in stride, drawing on his longtime practice of Zen Buddhism and on the same inner resources that helped him to restore the garden in the first place. Developed from 1959 to 1962 by Mr. and Mrs. John Humes, the garden had been almost *(Continued on page 97)*

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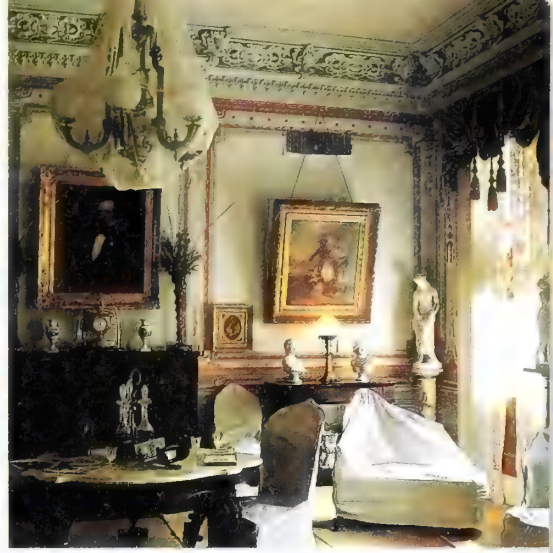
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Inside New Orleans

Romantic buildings, seductive jazz, offbeat shops, ɛlaxing restaurants and joie de vivre: Pay a visit and fall in love

By Mimi Reed

ISH, SENSUOUS AND QUIRKY its bones, New Orleans has never put ıch stock in progress as the rest of ıerica defines it. What is valued here is past—outmoded customs, architectural ics. Even so, artists, designers and taurateurs are adding fresh jolts of ener- to the Big Easy.

RCHITECTURE From the private ırtyards of the French Quarter to the eek Revival mansions of the Garden ;trict, New Orleans is a visual feast for ;ionados of 18th- and 19th-century ar- tecture. The best way to see it all is on ɔt. The Friends of the Cabildo (504–523–3939) offers daily walking tours of the French Quarter; tours last about two hours and emphasize architecture and folklore. If you decide to go it alone, start in the French Quarter with the 1734 Old Ursuline Convent (1100 Chartres St.). Now an archive for the archdiocese, the convent is believed to be the oldest-surviving French Colonial building in the Mississippi Valley. Lafitte's Blacksmith Shop (941 Bourbon St.; 504–523–0066), now a beloved bar, is a Caribbean-style structure built by the French in 1772. Don't miss Napoleon House (500 Chartres St.; 504–524–9752), a romantic restaurant with plaster archways and an overgrown courtyard. Visit one of the distinguished French Quarter town houses, Gallier House (118 Royal St.; 504–523–6722), built in 1857.

NEIGHBORHOODS After you tour the French Quarter, buy a street map and forge into the residential areas. Catch the antique St. Charles Avenue streetcar to the Garden District to see Greek Revival mansions from the 1820s through the 1930s. Faubourg St. John has a smattering of West Indian-style plantations and countless one-room-wide shotgun cottages dripping with gingerbread. The Warehouse District, New Orleans' newest bastion of upscale >

L'Economie (top left) is always :ked with a colorful gallery-going crowd. Above right: Airy in summer when gauze drapes andeliers and muslin covers sofas, the restored Gallier House in wintertime is Victorian le at its best. Right: Lafitte's Blacksmith Shop ites to 1772. Page background: The Natchez, *a steam paddle wheeler, offers daily cruises.*

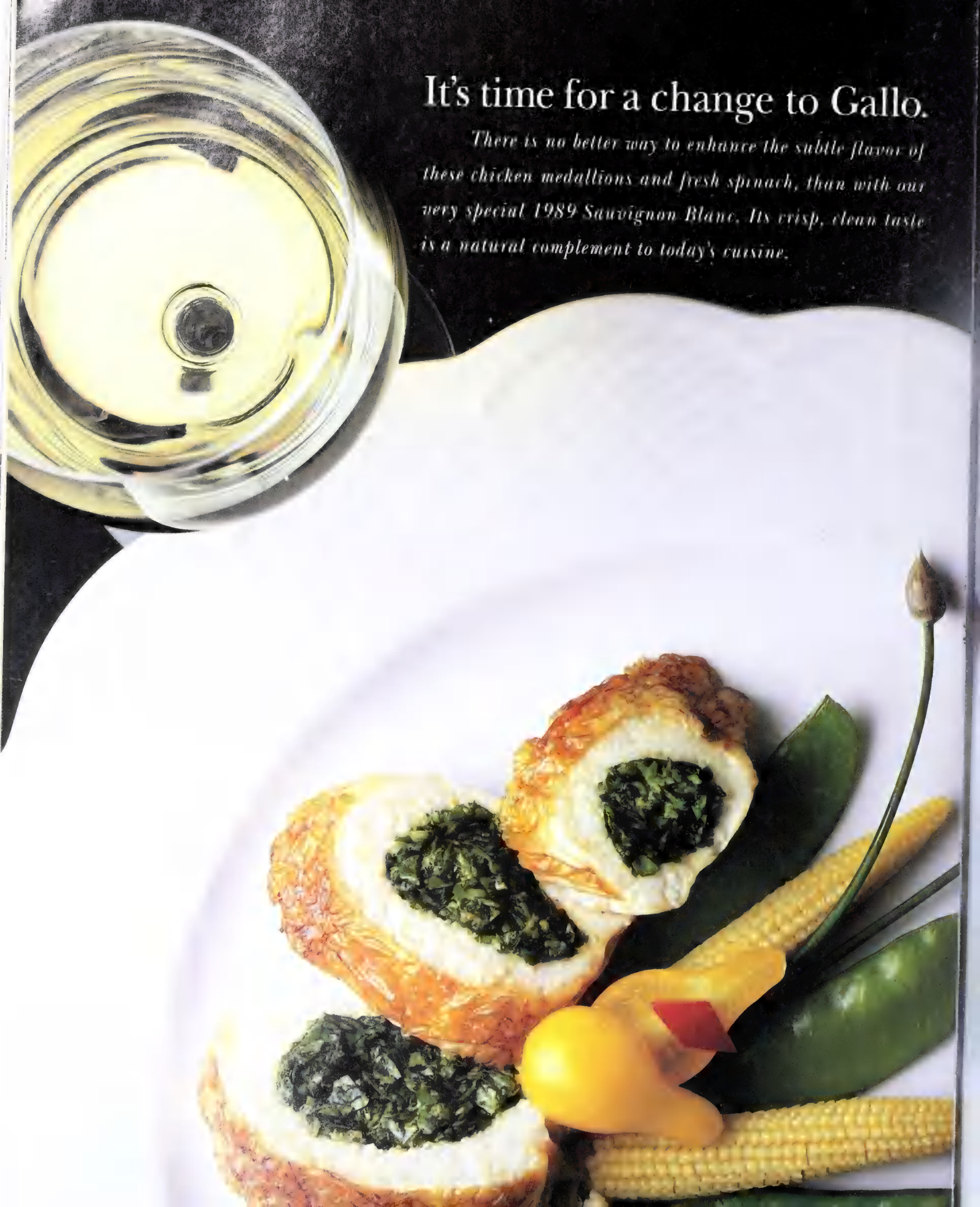




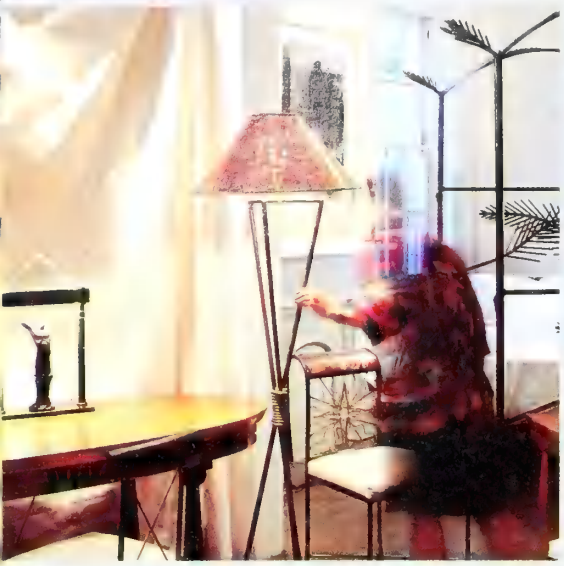


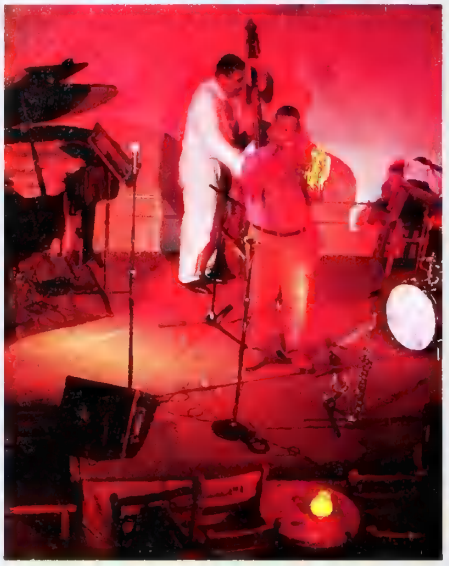
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Above, from left: Neoclassical chic is on sale at Mario Villa; modern jazz at Snug Harbor, in the downtown neighborhood of Faubourg Marigny; culinary treasures in the courtyard of Lucullus. Below: Pastries, coffee and conversation at Croissant d'Or Pâtisserie. Bottom: The animal-themed furniture and decorative accessories at Animal Art.





style, is sandwiched between the Central Business District, the Garden District and the Mississippi River. Brick warehouses that once stored sugar, coffee and cotton now house law firms, architecture offices and apartments. Many of the best art galleries are here. Stop by Galerie Simonne Stern (518 Julia St.; 504–529–1118) to see American abstract expressionist works. Gasperi Gallery (320 Julia St.; 504–524–9373) has Louisiana folk art by David Butler, who works in metal; the late primitivist painter Clementine Hunter; and J.P. Scott, who constructs toy boats from found objects.

SHOPS Furniture and antiques relating to the culinary arts can be found at Lucullus (610 Chartres St.; 504–528–9620), owned by Patrick Dunne, one of New Orleans' arbiters of style. Animal Art (1139 Arabella St.; 504–895–6576) sells English dog paintings, 19th-century huntboards carved with lobsters and rabbits, and Palissyware platters encrusted with salamanders and writhing eels. At Mario Villa (3908 Magazine St.; 504–895–8731), the owner's iron and copper furniture recalls the Romanesque, but with a modern wit.

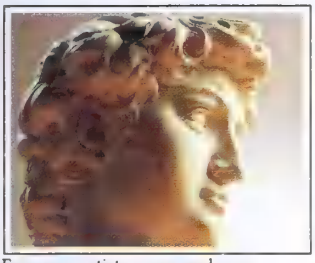
RESTAURANTS From neighborhood po'boy shacks to burnished old-world dining rooms and hip revisionist Creole restaurants, New Orleans is a spectacular town for eating. Try Emeril's (800 Tchoupitoulas St.; 504–528–9393), a hit in the Warehouse District with an elegantly spare interior and ravishing Creole-American dishes. Down the street, L'Economie (325 Girod St 504–524–7405) is an unpretentious bistr with contemporary paintings by local artis and nouvelle French food. The famou Galatoire's (209 Bourbon St.; 504–525 2021) is a must for its white-tiled dinin room and its shrimp rémoulade and oyste en brochette. Women dine in picture hat and men wear jacket and tie. Go for a la lunch and avoid the lines. Eddie's (211 Law St.; 504–945–2207), an out-of-the-wa Creole restaurant in a working-class neigh borhood, has a friendly atmosphere and great pork chop with oyster dressing. Tre yourself to pastry at Croissant d'Or Pâti serie (617 Ursulines St.; 504–524–4663), former Italian ice-cream parlor with plast medallions in gelato colors.

PEOPLE Three years ago, New Orlean artist Jana Napoli gave a group of hig school students paintbrushes, old chairs ar a place to work. This grass-roots ente prise—conceived to keep the kids off th streets—became a high-energy guild calle Ya/Ya or Young Aspirations/Young Artist See their vibrant furnishings at the 62 Gallery (628 Baronne St.; 504–529–3306 Oilman and philanthropist Patrick Taylor renovating the Howard Memorial Library- the only building in Louisiana by Henr Hobson Richardson, a native of the stat The ruddy, fortresslike Romanesque Reviv landmark in the Warehouse District reopen in 1992 as the home of a foundation to fo ter education and civic works.



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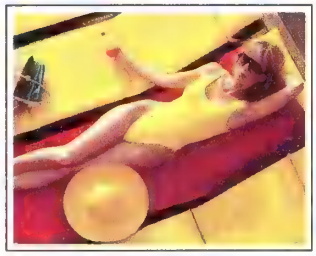
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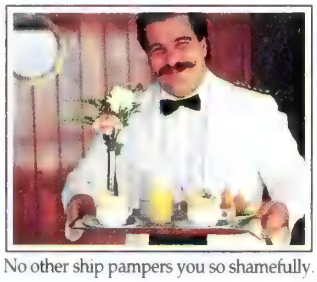
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house beautiful
JANUARY 1992

The year of the home

EVERYONE IS TALKING ABOUT 1992 as "the year of the home." This week I started reading *The Popcorn Report*, a new book by Faith Popcorn, the trend forecaster who named and predicted the rise of "cocooning" (the stay-at-home syndrome). Even as I was reading Popcorn's book on trends for the 90s, the agency for Smirnoff's vodka sent me a video introducing their 1992 ad campaign; its theme is "Home is where you find it." And my current speaking assignment is to participate in a panel where the topic (before The Fashion Group in New York City) is "Why am I thinking about sofas more than skirts?"

Why all the interest in home? I think it is because home is one of the few areas where we have some control. And if Popcorn is right, we may move from "cocooning" to "burrowing" even deeper as we continue to recover from the 80s merry-go-round. No wonder, then, that the major trend for 1992 is decorating to please yourself. And why shouldn't we? After all, we are the ones who are going to live in our rooms, entertain in them, escape to them. So they should, most assuredly, suit us, reflect us, help us live well.

In this issue you will see some decidedly different routes to the goal of living well: the fashionable apartment of a woman who left fashion to enter the home-furnishings business; the country-style city apartment of a woman who once sold old textiles and is now a home-furnishings stylist for Ralph Lauren; a modern house in Maine in the form of four separate pavilions that meet the particular needs of a painter, a retired economist and their children.

We've also done some decorating ourselves this month. For one story, we created a group of fresh young rooms to suggest a contemporary way to live with a new line of moderately priced traditional furniture. In another, we've set the table in a very untraditional manner—mixing patterns of china, silver and stemware to stimulate your creativity as you set the table all through the new year.

The looks vary, but we think they are equally stylish, quirky, loose and wonderful. Just as we hope 1992 will look moving into "the year of the home."

Louis Oliver Gropp
Editor in Chief

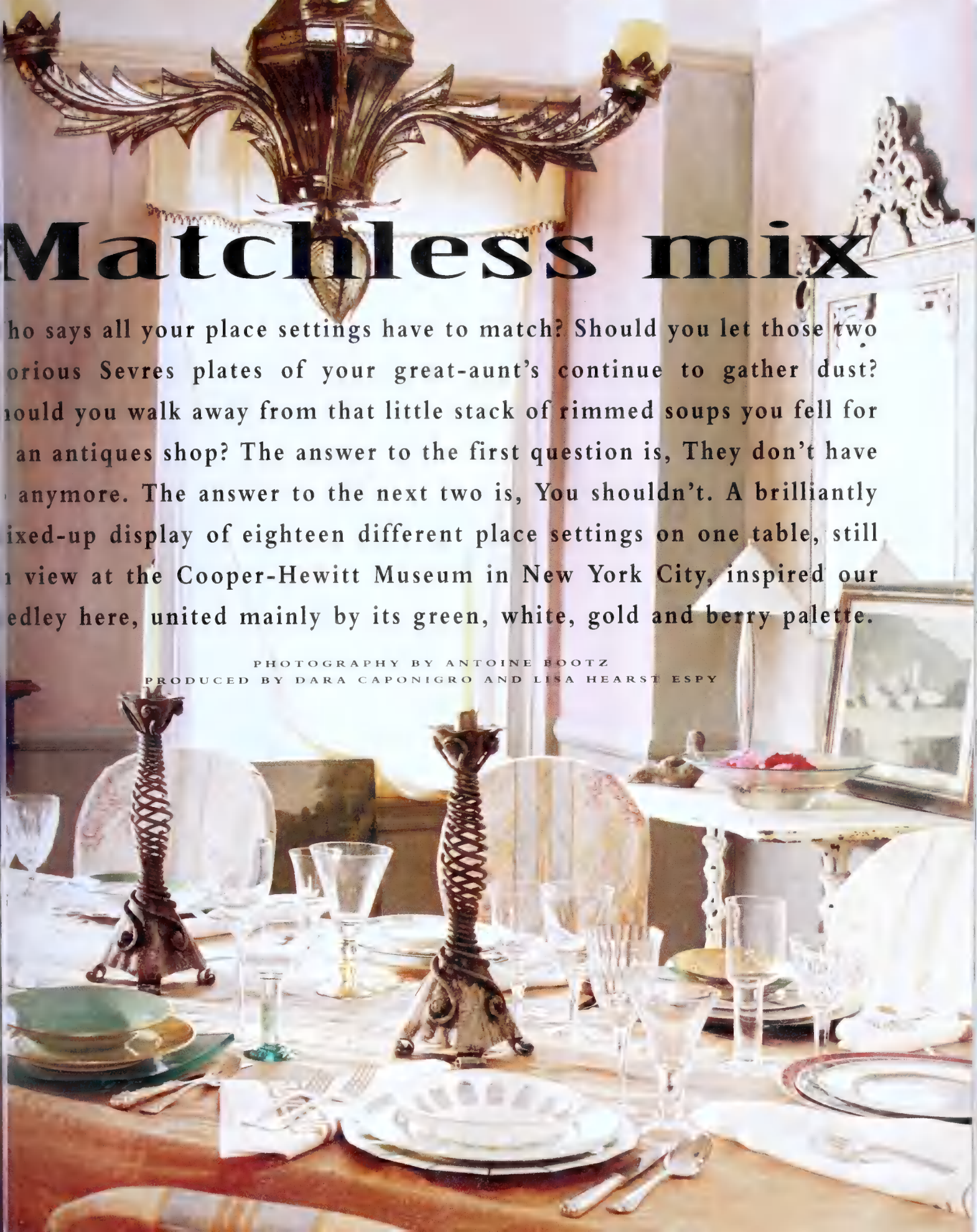


Christofle's Talisman Laque de Chine Verte flatware, introduced in fall 1990, is silver plate inlaid with lacquer using an ancient Chinese technique. Right: Walls glazed by The Painted Decoration Studio. Tole chandelier, white iron garden table, paintings from John Rosselli. Sideboard, candlesticks and antique chairs, Dampierre Antiques. Tablecloth by Christopher Hyland. Place setting details appear on the following pages.

Matchless mix

ho says all your place settings have to match? Should you let those two orious Sevres plates of your great-aunt's continue to gather dust? ıould you walk away from that little stack of rimmed soups you fell for an antiques shop? The answer to the first question is, They don't have anymore. The answer to the next two is, You shouldn't. A brilliantly ixed-up display of eighteen different place settings on one table, still ı view at the Cooper-Hewitt Museum in New York City, inspired our edley here, united mainly by its green, white, gold and berry palette.

PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY DARA CAPONIGRO AND LISA HEARST ESPY



Stacked teacups, from the top (left): Wedgwood's Ulander, Richard Ginori's Amadeus, Bernardaud's Alhambra, Spode's Stafford Flowers, Richard Ginori's Contessa and Pincio. Below: Jacques Molin scalloped salad plate at Bergdorf Goodman; Variations in Sand and Nacres in green plates, Puiforcat; Pyramid and Rosenborg flatware, Georg Jensen; Sasaki's Eclipse champagne flute.

Left: Hermès soup bowl, Taitu dinner plate, Jacques Molin black-white service plate, Christofle flatware, star tole tray, Gorham water goblet, glass sphere by Mottura. Above: Richard Ginori soup bowl, Fitz & Floyd dinner plate, Ralph Lauren Home Collection silver, Olympia and Toujours L'Amour napkins by A², AnnieGlass slab used as a service plate.

Left: Glass sphere by Moltura, Richard Ginori salad plate, Lalique luncheon plate, Jacques Molin service plate, Twigware by Michael Aram. Below: Christofle salad plate, Mapin & Webb dinner plate, Royal Worcester service plate, Arthur Price flatware, Saint-Louis decanter. Near right: Christofle's Triade flatware, Tiffany & Co. salad plate, Taitu dinner plate, Jacques Molin service plate. Far right: Haviland salad plate, Raynaud dinner plate, Ginori service plate, Isabel Lam flatware.











Above: Polizzi bowl, Bendu dinner and salad plates, Sasaki gold charger. Left, from left to right: Driade's Toasting glass, Sasaki's Lotus goblet, Saint-Louis' Anchorage, Iittala's Mondo, Lalique's Clos Vougeot, Sasaki's Double Helix goblet and Eclipse flute, Waterford Crystal's Lismore, Wolfman-Gold's Romanian, Gorham's Laurin gold, Lenox's Hayworth, Baccarat's Vence.



A tea and coffee buffet, left to right and top to bottom: Amadeus and Pinelo cups and saucers, Ginori; Ulander ruby cup and saucer, Wedgwood; flowered cup and saucer, Spode; Royal Copenhagen coffeepot, Raynaud coffeepot; Bernardaud's Alhambra cup and saucer; Flip Flop plate, Sarah Powell; Florentine plate, Wedgwood; wavy-stripe cup and saucer, Rosenthal; Contessa Green cup, Ginori; Nuages/Sand cup, Puiforcat; Arabia's Harlequin Gold cup; Federal Gold cup, Lenox; Venetian cup and saucer, Mepin & Webb; Mosaic cup and saucer, Dansk. Crackle Spindle lamp, Deiade.

ver-plated coffee-tea service
Dansk. Fabric, Nina Campbell's
erington (from the Glenorchy
ate Collection) from Osborne & Little.
R MORE DETAILS, SEE PRICES &
URCES AND READER INFORMATION







BY RHODA JAFFIN MURPHY PHOTOGRAPHY BY ANTOINE BOOTZ PRODUCED BY SARAH KALTMAN

An engaging American look

A just-built 1880s-style house, some just-introduced 19th-century-style furniture and 1992's new simplicity





Although both the Hillsdale, N.Y., house (left) and the Milling Road furniture (above and right) are new, all were inspired by 19th-century American designs. Oval portrait, Pierre Deux Antiques.





Blues in the living room (both views) are complemented by numerous glass objects. Pillow fabric, Christopher Norman. Porcelain bowl, Katie Ridder Home Furnishings. Wicker table, The Wicker Garden. Glass lamp, John Rosselli. Lounge chairs, wing chair and sofa, all Baker Furniture. Sofa and wing chair fabric, Brunschwig & Fils; lounge chair fabric, Covington. Iron garden chair, Full House. Coffee table, IKEA. Urn, The L.S. Collection. Shell and photograph by Don Freeman, Robert Homma William Lipton.



HERE IS A FRESH BREEZE
ıffling the unlined curtains and loose slip-
›vers of new American rooms. Pared down,
›irited and youthful, a look some style
atchers call "the new simplicity" has defi-
ıtely arrived on the scene for you to consider
a decorating possibility.

Baker Furniture is plugged right into this
ew mood. John Black, director of design for
aker's Milling Road division, is excited
›out his latest line, the American Portfolio
›llection, source of many of the pieces in
ıese rooms. The group marks a departure for
ıe company. Black says, "For a long time
ıything other than an expensive copy of an
ghteenth-century English or French antique
as looked down upon by purchasers of tradi-
onal furniture. But young consumers today
e looking for something more affordable
ıd, more important, for something that just
›oks great to them, whatever its pedigree."

Delving into Baker's rich archives, Black and his staff chose a group of Federal, American Empire and American Victorian pieces to copy or adapt for today's relaxed taste and more modest room scale—freely appropriating not just entire 19th-century pieces but also endearingly quirky design elements like scroll legs, spool turnings and swan supports. Auctioneers and antiques dealers have known for at least five years that these 19th-century American styles were coming out of the attic and into fashion again, just as Biedermeier and Arts and Crafts did in the decade before. Black comments, "These are pieces you can fall in love with one at a time—this is not like a bedroom set that you buy all at once."

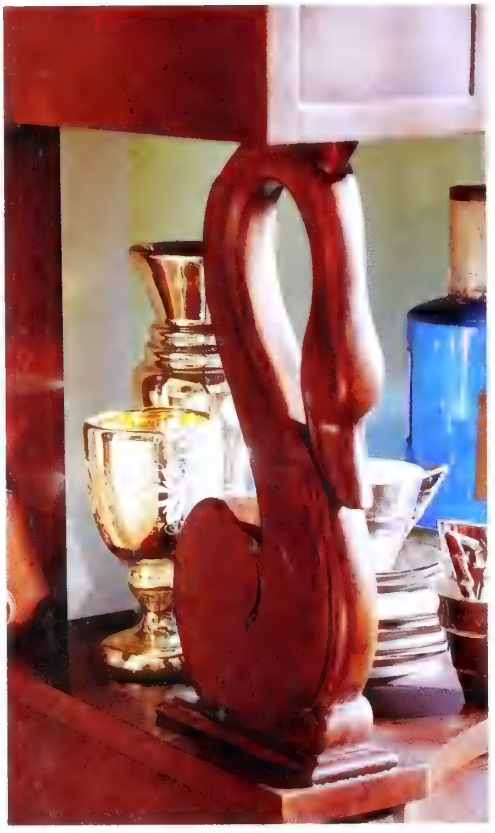
In a newly built Hillsdale, N.Y., house designed by architect John F. Wilson, IV, and built by Eberhart Bros., which also had a late-19th-century inspiration, House Beautiful teamed up with Baker's Milling Road division to create this engaging interpretation of the new simplicity.

Because each piece in the American Portfolio has such presence, the decorating scheme uses them sparingly. Objects were chosen for their strong silhouettes, which are dramatized by careful placement. There is no hint of the crowding that marked the actual Victorian era. In the living room, for example, a pair of Victorian-style writing tables stands on a bare floor against a pale striped wall so the playful carving makes the strongest possible impression. In another part of the room, an exaggerated scroll-legged stool is placed by itself under an early portrait.

Injecting drama and wit in the rooms without taking up space are one-of-a-kind accent pieces so light of line that they seem barely there. In the living room, a circa-1925 wrought-iron lyre-backed chair is teamed with a plump sofa and armchairs. Beside the



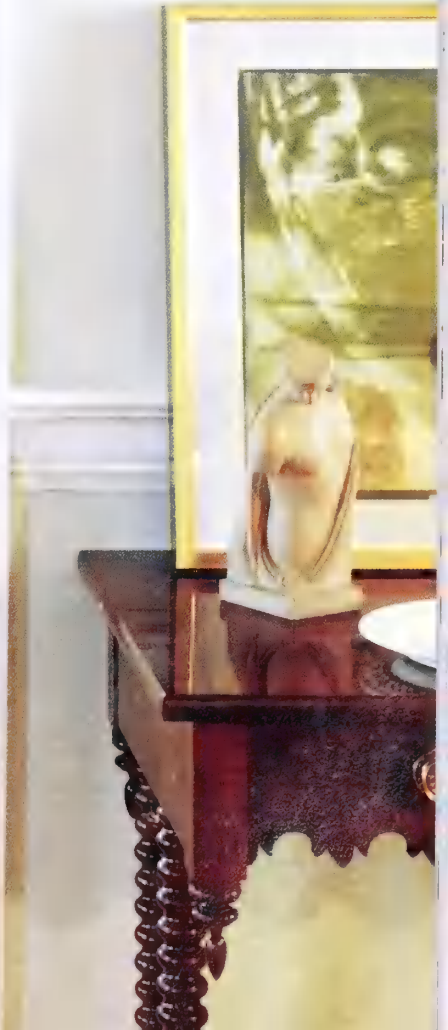





SHAKER
Summer & Winter







To make the spacious dining room (this page) more intimate, half became a sitting area (opposite top). Side tables in adjoining room, Milling Road. Antique sailboat, Leroma & Co. Sculpture, Niall Smith Antiques. Miniature table, Joseph Moore & Co. In dining room, Shaker trunk, Godfrey Simpson Antiques. Sofa, Victorian Classics. Striped fabric, Covington. Sisal rug, ABC Carpet & Home. Dutch kas adaptation (opposite below left) contrasts with elegant swan-legged server (opposite below center). Kas, dining table, armchairs, server, all Milling Road. Tea service on server, Paula Rubenstein. Opposite below right: Barnacle pot, Robert Homma William Lipton. Still-life photo by John Stewart, hand-colored photo by Leah Demchick, both Staley-Wise Gallery.

sofa, there is an airy wicker piece adding another texture to the mix.

The spare surroundings are but one contributor to the impact of the furnishings. Another is the overall gentleness of color and pattern. There are few distracting prints to compete with the lines of the furniture. The walls in the dining and living rooms, painted in twelve-inch stripes, have enough character and hue to unify the two spaces. In the bedroom, moldings and mantel are emphasized by a bold coat of sunflower yellow, with walls tinted a buttery shade.

To keep attention focused on the furnishings, bare floors throughout are warmed with unobtrusive, texture-giving sisal. In a lean room, textures are an important visual ingredient. Because the house is secluded, the windows were left bare—a decorating practice not every house permits. In the bedroom, Roman shades diffuse light.

Accessories are also managed with a light hand. On a writing table, an oversize antique model sailboat takes the place of a more predictable little desk set. A number of glass objects add visual interest to table tops in a relaxed way.

And relaxation is what lies at the heart of the new simplicity—spare, elegant rooms made to please the people who live in them.

Bed, Milling Road; lounge chairs, ottoman, Baker. Schumacher fabric. Bamboo table, Newel Art Galleries. 18th-century Chinese vase, Gordon Foster. Lamp by ArtUp, Lees Lighting Studio. Sconces, John Rosselli. Portrait, 374 Bleecker Gallery. Silhouette candlesticks, Dampierre and Co. Beacon blanket, Paula Rubenstein. Roman shades, Rue de France. Antique painted chair, Trevor Potts Antiques.

FOR MORE DETAILS, SEE PRICES & SOURCES AND READER INFORMATION







Crossover star

After a successful career in women's sportswear, Sherri Donghia switched to fashions in furniture. Her own living room is her prediction of what some of the best-dressed rooms will be wearing

BY JANE MARGOLIES PHOTOGRAPHY BY MICHAEL MUNDY
PRODUCED BY CAROLYN ENGLEFIELD



In her Manhattan living room, Sherri Donghia, a principal in the furniture and fabrics firm Donghia, mixes her company's curvy seating with vintage textiles and treasures from Venice. Far right, from top: The San Marco sofa was inspired by the domes of Venice's basilica; contemporary Venetian hand-printed velvet serves as the backdrop. Over the dining table, a 19th-century Venetian chandelier sparkles; through it, the owner has threaded a shiny scarf. At night, gold vase, gold-decorated decanters and tity lights look brilliant.

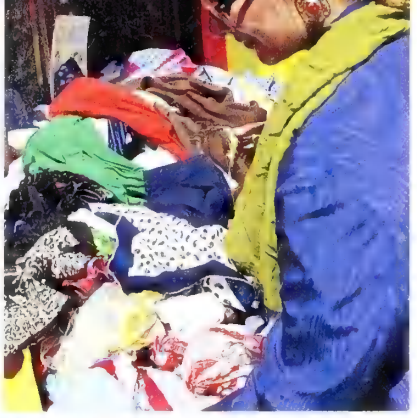














Sherri Donghia (above, left, with John Hutton, and right) can't walk by the vintage clothes bins at a flea market without taking a look. Left: Her office bulletin board is layered with bits of inspiration. Below: The material girl in yellow frames. Below left: Donghia pores over a book of kilim designs.







Right: Tabriz cotton (at top) by Glenn Peckman is in the new line Sophisticated Primitives. In the studio (opposite), Mars wallpaper by Paul Mathieu and Michael Rey, Casper armchair and Phantom side chair all pick up an other-worldly spirit. Paper template framing the door adds instant architecture.

SHERRI DONGHIA KNOWS TEXTILES. SHE KNO

19th-century Venetian velvet, and she knows contemporary I prints. She knows the thread that makes one fabric soft and the pile makes another plush. She knows which mill to go to for each fa And she uses all this know-how daily as the vice-president of de marketing and sales for Donghia Furniture & Textiles, the com founded by her decorator cousin, the late Angelo Donghia. On the since 1987, Sherri Donghia has been adding to the company's fabric wall coverings. At the same time she has been decorating her Ma tan apartment (preceding and following pages), using Donghia's se and her velvet hangings, embroidered pillows and framed silk scarves

Sherri Donghia got a feel for fabric at an early age. Her mother up with fashion trends, and her uncle (Angelo Donghia's father) tailor in the small town of Vandergrift, Penn., where the cousins up. Angelo Donghia was already a rising star in the New York d world when Sherri Donghia was just stepping onto her own fast in the fashion business. Her first job was in the fashion departme Bloomingdale's. She learned to design and merchandise sportsw handbags and gloves for the store's own collections—shopping for terials at the fabric fairs in Milan and Como, talking to the manag the mills in southern France. When she was just 26, Gimbels named its fashion director. From there she went to Federated Departm Stores and then became an independent consultant.

"I was able to use what I learned in fashion when I made the sw to home furnishings," she says, seated in Donghia's just-renovated York showroom. She wears a red-and-green wool jacket over l stretch pants, and gold bangle bracelets—glamorous but with an After Angelo Donghia died in 1983, his furniture company lived o design director John Hutton producing such classics as the San M sofa and the steel and molded-maple-plywood Anziano stacking Now, Sherri Donghia is doing for Donghia's fabrics and wall cove what Hutton does for its furniture. "My favorite place is our textile dio," says Sherri Donghia, who nevertheless spends much of her visiting the firm's showrooms, giving pep talks to sales personnel, describing to clients the design process behind the products.

Between trips, she has been furnishing the two-bedroom apart that she shares with her husband, Roger Eulau, president of Alexa Julian, Inc., the men's fashion house. How do two fashion pe live? They start with a neutral backdrop—hand-printed Italian wa per and sisal carpeting. Much of the furniture is from Donghia—s pieces came straight from the showroom, ers are works-in-progress. "We experim with designs that may become product Donghia," says Sherri Donghia. "Ro should be flexible, so you can change thi the owner adds, and she may impulsively a scarf around a lamp base or through chandelier. While revising and rearrang Donghia always aims for comfort—there roomy seats to sprawl on, tables right at h But as you might expect from a woman w fashion favorite is Romeo Gigli, there is an air of romance. "The things you lov wear should be reflected in your home," says. "To feel comfortable and look gl orous—isn't that what we all want?"




INDIA
CANADA







The bedroom was squeezed when two closets were added for the fashion-minded couple. The bed, placed on an angle so it takes up less space, is covered with an off-white Indian spread decorated with tiny mirrors. A slipper chair draped in an antique throw made of saris (above, right) is pulled up to the tiny but gutsy Moroccan vanity with Queen Anne legs and mother-of-pearl inlay (below right).

FOR MORE DETAILS, SEE READER INFORMATION

The Maine attraction

Halfway up the coast of the Pine Tree State, where rock-ribbed landscape meets the comforts of town life, a family builds a four-part house to fill every member's needs

ON THE ATLANTIC COAST of Maine, tall evergreen forests rim gray beaches tinted purple by drifts of mussel shells. Joyce and Gary Wenglowski—she is a painter and he is a retired economist—find the purity of this landscape a perfect complement to their lives in a New York City suburb. Fifteen happy summers spent at a resort in Maine left them wanting more—a house of their own to use all year long.

They conducted an ambitious search for the ideal site, exploring the full length of the state until they found fifty acres of pine and spruce on an island off the coast. It is at a halfway point where, says Wenglowski, "the beauty of the rugged northern landscape converges with the amenities of the less remote southern communities—like concerts and good restaurants."

To find an architect, the couple consulted the *Yellow Pages*, believing that a local person would best understand the demands of the climate. The listings included Peter Forbes, an architect who maintains offices in Boston and Maine. Like the Wenglowskis a lover of Maine, he is al-

BY SUSAN ZEVON
PHOTOGRAPHY BY TIM HURSLEY







ways delighted to find work that gives him a reason to spend more time there. Forbes has a considerable list of houses to his credit and was recently selected to design the stores for Origins, Estée Lauder's line of environmentally friendly cosmetics. But when the Wenglowskis met him in the summer of 1983, he could only show them one house in the area. Done on a low budget, it was made of plywood, but Joyce Wenglowski liked the way the simple hard-edged structure confronted its little cove. Her artist's eye recognized the power in the design despite the humble materials. "I don't want a house like that," Forbes recalls her saying, "but if everything you do is that strong, I would li work with you."

The Wenglowskis knew wanted their weekend house t made of glass and stone, mat they felt would suit the pristine but they never dreamed they w end up with four separate buildi

Forbes gave the couple a f page questionnaire, asking then erything from where they wa keep their toothpaste to how time they like to spend out of d He talked with them separate learn each spouse's preferences prejudices. He learned, for exa that Gary Wenglowski like smoke a pipe and that his wife likes the smell of the tobacco i



The kitchen is enclosed in a house-like structure within the main pavilion (opposite above). From a window above the kitchen sink (this page) you can look out through the living room's transparent wall to the sea. Furnishings in the living and dining areas (opposite) are kept neutral, so that the colors of the landscape and the paintings by Joyce Wengloweski can dominate. Thonet no. 6 bentwood chairs, Alessi. Bowls on drainboard, Kosta Boda. Tile backsplash, Heath Ceramics. Cookbooks, Kitchen Kibbitz. Candlesticks, Kathy Kuo Home Furnishings.







The architect's drawings (above) show main, living-dining pavilion on lower left, master bedroom pavilion on lower right and the children's or guest house up a little path (opposite). Decks that flank the long sides of the main pavilion (top left and right) and the master bedroom pavilion (below left) hinge up to act as protective shutters in winter or during bad storms. A few minutes' walk along a path carved through the woods along the cove brings you to Joyce Wenglowski's painting studio (below right). Visitors' universal reaction to this hideaway is envy, whether they paint or not. Rug in master bedroom designed by Alan Buchsbaum for V'Soske. Bed linens, Pratesi.









bedroom. That Joyce Wenglo requires solitude to paint. That parents cherish peace and quiet, the children, then teenagers, enjo loud music.

As the architect discovered ce mutually exclusive desires, he ports, "the house began to divid self like an amoeba." Separating residence into four buildings reso all these conflicts and increased family's contact with the outdo "Every time I step outside, I something wonderful," Gary W glowski says. "It's worth get rained on once in a while."

Before starting the design, Fo spent time walking around the p erty with a stepladder to choose site, finally settling on a gentle ri the edge of a cove so that the fa could enjoy a pleasing water v The four elements he placed t include two largely glass-wa pavilions: One is for living, di and cooking; the other, nearby, tains the master bedroom and b A small building for the children guests completes the cluster arou landscaped court, and down a pat the woods along the cove stan painting studio for Joyce Wengl ski. In winter, the couple often in the sheltered guesthouse with opening the exposed pavilions.

The glass walls of the two m structures reflect and dissolve the landscape, yet strong lines a bold use of materials—massive stone exterior chimneys, leaded per roofs—produce buildings rise proudly among the tall trees.

The sliding glass doors open house to the rustle of the win the trees, the lapping of water the rocky ledge, and the salt smell mingled with the spice of pine trees. Wenglowski says, " ery day I see something unexp ed: porpoises and seals playing the water, ducks gliding by. like improvisational theater."

In a part of Maine where nature is often harsh, towering stone chimneys visually anchor two glass pavilions at the edge of a forest and provide crackling fires all through the year



The four buildings add up to about 3,000 square feet, and there are two fireplaces, one in each glass pavilion. Visitors who arrive by boat spot the twin chimneys first (opposite) as they approach their destination.

FOR MORE DETAILS SEE READER INFORMATION

Tapping into the taste of the First Lady of de



Charming, quirky antiques help build the famous Parish-Hadley look—a look you can now borrow, thanks to a new line of reproductions

Pathy

CKILY, THERE ARE CERTAIN
ngs that can still be counted on to provide a
asure of solace and satisfaction: an apple tree in
ssom, the novels of Jane Austen, a sitting
m decorated by the venerable team of Sister
ish and Albert Hadley. While the stock of
ous upstarts seems to soar and tumble with the
leness of fashion, Parish-Hadley Associates, Inc.,
ains the blue chip of the decorating world. Since
3, when Mrs. Henry Parish II exchanged the role of
ety matron for career woman, her firm has been the
litional choice for those who appreciate the finer
ngs in life, a list that includes Kennedys,
ckefellers, Astors and Whitneys. All
e come to Sister Parish for her in-
ctive eye and well-bred good
e, which has resulted in timeless
ms, both comfortable and
gant, imbued with the
nories of generations.
Now the first lady of
decorating profession
decided to share a
of her favorite
ngs. The first Parish-
dley Collection con-
s of sixteen ready-
order pieces, each a
nstakingly handcrafted
roduction of a precious an-
ue straight out of her own
ne—treasures gleaned from a life-
e spent looking and selecting.
nese are things that are very
cial to her," explains John
sselli, the antiques and repro-
tions dealer whose artisans
make all the copies. (The
sselli workroom, specializing
ecorative paintwork, is a trade
et in New York, capable of
cocting what looks like a family
loom even if it was marbleized yes-
ay.) It was his idea to do the collec-
n. Over lunch at Mrs. Parish's Fifth
nue apartment he found himself thinking
t a shame it was that things like hers were not
lable anymore. It took him a few years to get up the
rage to ask about the possibility of duplicating them.
Underneath her formidable facade is a sweet, caring
on," he confides. She generously let him go through
possessions and pick out what he wanted. "We tried to
ose things that are obscure, yet *(Continued on page 85)*

BY CHRISTINE PITTEL
ILLUSTRATION BY KEN MARYANSKII
PHOTOGRAPH BY DAVID FRAZIER
PRODUCED BY CAROLYN ENGLEFIELD

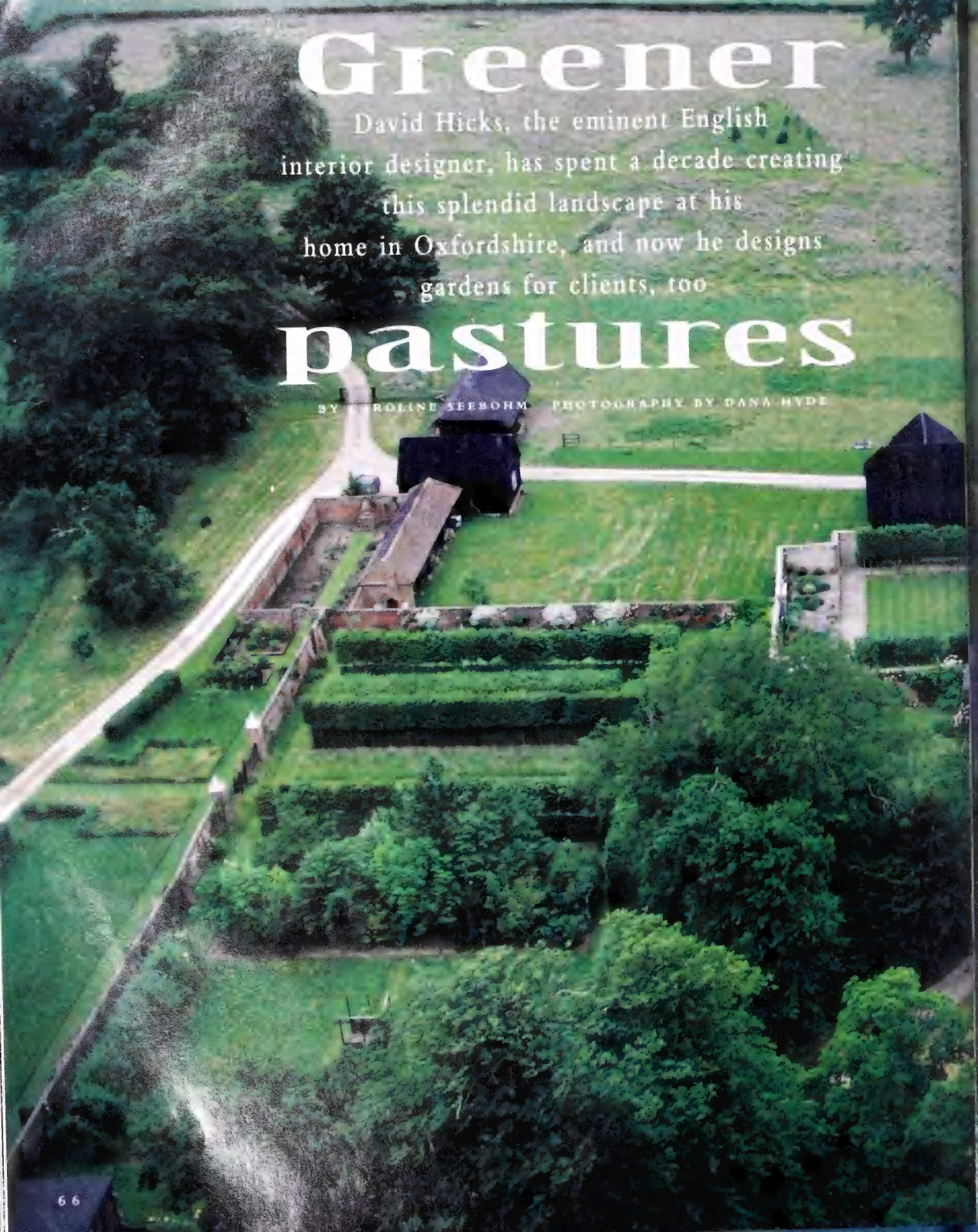
Representative objects from the new collection of furnishings chosen by Albert Hadley and Mrs. Henry Parish II (this page) are shown opposite, clockwise from top: A hand-carved, ribbon-framed mirror hanging above a basketweave footrest, chinoiserie-painted lamp standing on a Sheraton-style wig box, half-round ginger jar, Louis XV-style wall bracket, Louis XV-style corner table, hand-carved gilt tassel.



Greener pastures

David Hicks, the eminent English interior designer, has spent a decade creating this splendid landscape at his home in Oxfordshire, and now he designs gardens for clients, too

BY CAROLINE SEEBOHM PHOTOGRAPHY BY DANA HYDE





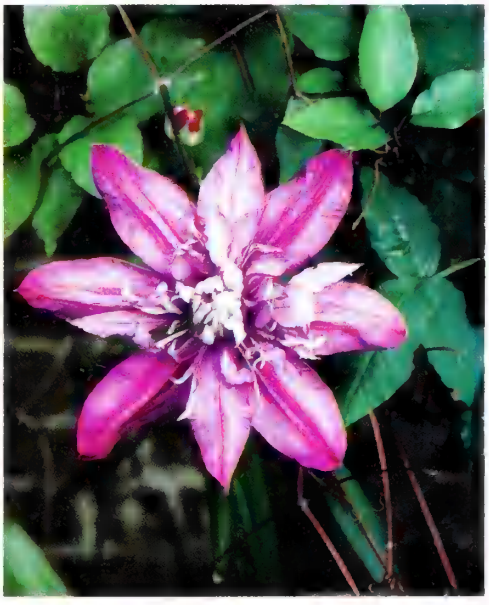
A bird's-eye view of the property that David and Lady Pamela Hicks bought ten years ago reveals a landscape as ambitious and subtle as any 18th-century garden designer's, with trees, avenues, lawns and pools all working in harmony.







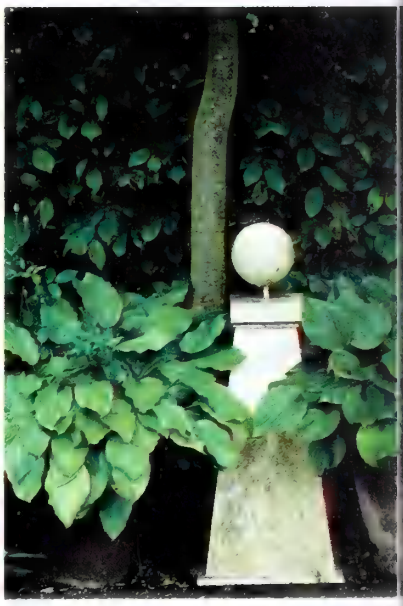












E TRANSFER OF TALENT FROM

area to another is always interesting, but here is it more so than in the garden of of England's most distinguished interior gners, David Hicks. His Oxfordshire gar- is perhaps the consummate expression of decorating art. Unlike some designers come to landscaping late (Albert ley and William Hodgins in this coun- for example), Hicks has been involved gardening from childhood and has ked on his own land intensively through years, constantly refining his ideas.

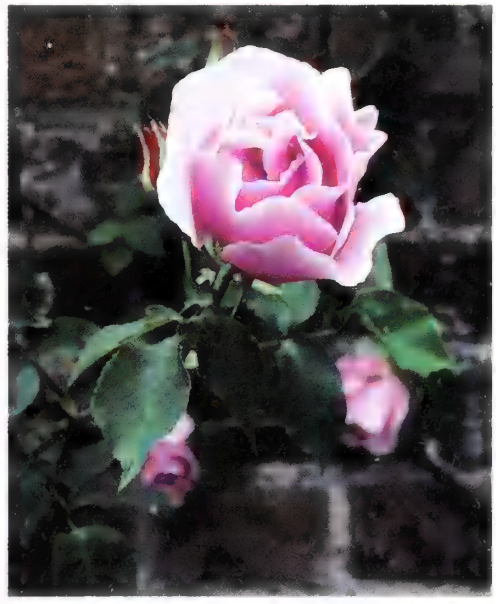
he Oxfordshire property was acquired on- out ten years ago, when Hicks and his . Lady Pamela, bought a 150-year-old house to which a greatly neglected garden attached. It is here that he has focused his gn ideas most powerfully, bringing togeth- lifetime's experience of arranging space, r and form in a way that satisfies him. His ciples are uncompromisingly architectural. y are most vividly expressed in his book *len Design*, in which he overturned con- ion by insisting that the photographs be in k-and-white "to demonstrate garden de- and the importance of layout, an impor- e, to my mind, overriding the actual se- on of plants or trees."

he visitor to Hicks's garden is treated to a ning display of vistas, allées, enclosures and secting axes, all of which conform to the gner's preconceived master plan. Every de- s meticulously thought out: color, height, ment of ornaments, the contrast of light shade, the length of a walk. With all this













Opposite, top row from left: The avilion built in 1990 to David Hicks's design. Cobblestone terrace, lawn, eached limes, and a grotto decorating the original garden wall. Detail of new grotto, made of English pebbledash and cement; the relief sculpture depicts wina Mountbatten, Lady Pamela Hicks's other. Center row, from left: Gothic-style entrance gate designed by Hicks. Clematis Nelly Moser. Roosters in the meadow. Bottom row, from left: David icks at work. Rose-covered allée. Obelisk in perennial border with hosta. This ge, left to right from top: Arched gate into se garden. Perennial borders flanking the vilion. View of the house. Climbing rose Caroline Testoule. Poppies add color. Hicks-designed gate into greenhouse area.









Top left: View from the house looking south with twin rows of hornbeam, the inner rows pruned to resemble trees on stilts. Top right: Another south view showing clipped path through long grass. Above left: Hornbeam allée and arched gate to fields. Above right: Subtly chosen perennial border. Opposite: Pool is part of the perspective.

precision, the garden is intensely personal, reflecting Hicks's own preferences in every angle, around every corner, down every path.

When David Hicks first moved into the house, he found a walled garden, outbuildings and barns, some good old trees, and fields in every direction. The designer took as his main axis the west-facing line from the back of the house toward a horse pasture. Along this axis he laid out a rectangular swimming pool, framed on each side with clipped horse chestnut trees. Beyond this he planted a lawn before continuing the theme of the chestnut al[illegible] in a more expansive form, leading the eye [illegible]he horizon.

Beside the pool to the south he made a terrace and lawn, and he enhanced the original garden wall with a grotto of his devising. There is also a cutting garden, the secret, walled rose garden and a shrubbery. To the north are stables, and a tunnel of American Pillar roses conceals a tennis court. The main entrance to the house is on the east, through trees and parkland. These are the bones of David Hicks's garden.

The planting reflects the designer's emphasis on architecture. He likes plants with strong structural profiles such as crambe, hosta, euphorbia and mullein. His perennial borders include hollyhocks, foxgloves, peonies, poppies, sedums, campanulas, lilies and ro

Like all true gardeners, he never rests. "I constantly reviewing and rethinking what be done," he says. He is also doing gar design for other people: the Brudenells at toric Deene Park in Northamptonshire, example, and Their Royal Highnesses, Duke and Duchess of Kent. And a new bo *My Kind of Garden,* is in the works.

Could it be that David Hicks is m drawn to gardens than to the rooms that H made him famous? "I prefer to work on dens now," he concedes. His favorite ro are under the sky, governed by the same orous standards he brings to his interiors.







BY ELIZABETH H. HUNTER

PHOTOGRAPHY BY JEFF McNAMARA

PRODUCED BY SARAH KALTMAN

THE CUPBOARDS IN ELLEN O'NEILL'S NEW Y
City apartment are stacked with quilts, coverlets, 1940s tablec
faded chintz and old curtain valances. So are the shelves in her
closet. O'Neill, who owned a shop on the Upper East Side of
hattan until 1989 and is now a home-furnishings stylist for
Lauren, even stashes treasured textiles in kitchen cabinets. ("I
cook much," she admits.) The textiles, gleaned in forays to flea
kets and antiques co-ops in Pennsylvania and Massachusetts, are
tial for the layered look so important to O'Neill, a collector of
tric painted tables, old cigar boxes, buttons—the list goes on. "
magazines began showing pared-down rooms, I tried simplifying
says, "but my rooms looked as if no one lived here. I'm a lot h
with piles of stuff." That sums up the way O'Neill feels about
rating: Find what you are happiest with and stick to it. "I think
rating has to do with trusting your own eye," she says.

O'Neill had always loved layers of patterns and fabrics—
hanging against wallpaper, tablecloths over table skirts, throws

Trusting her own eye

A former dealer in old textiles, who is now a home-furnishings stylist, found what she is happiest with and sticks to it: cozy layers of country fabrics and objects



Ellen O'Neill likes to layer pattern against pattern—diamond quilt against striped wallpaper (opposite below), three chintzes on the sofa (opposite above). And she also likes layers of peeling paint: green, blue and white on the shutters; crusty white on the porch swing in the foyer. Traces of green paint remain on the living room cupboard (this page), where cigar boxes hold collections of old buttons. O'Neill's shop sign hangs above.



The rooms feel so like the country that the cityscape outside the windows comes as a surpris

arms of chairs—because they make a room softer, cozier, "a buffer against the outside world." But it wasn't until she opened a shop that she perfected the art of layering. "I had so much to choose from," she says. "I would come back from flea-market weekends with fabrics bought by the pound, and pickers would bring in more boxes of antique textiles. It was a visual banquet." In ten years of shopkeeping, O'Neill learned which colors go best together and which patterns. She also learned how to change displays with ease and speed. "I constantly rearranged stock so my regular customers could come in and see something they hadn't seen before," she says.

Although O'Neill no longer owns a shop, she decorates her apartment as quickly as she created store displays. If a chair is missing a leg, she props it on a stack of books hidden under a loose slipcover. She made curtains for her daughter Bridget's room by pinning 1940s tablecloths around a rod. Her favorite tool is a staple gun. "I don't understand how people can wait six months for fabric to be delive or for curtains to be made," she says. "I'm too impatient."

There are some things O'Neill is willing to wait for, however the moment she is looking for another cupboard to go in her di room. "I wouldn't buy anything that doesn't click," she says. And waited patiently for decorating inspiration when she moved to sixteenth floor from a basement apartment. "I had made everyth down there dark and cozy because there was no light. That di work up here." As she waited for the right mood, she planted flow in window boxes, and the flowers outside inspired flowers within chintz slipcover on the sofa. "I love a palette of faded chintz," O'Neill. She built on the pale scheme with pickled floors and w tablecloths. "A lot of thought has gone into this decorating," she s "but I hope it doesn't seem that way. Rooms get pretentious if t look too serious and studied."





After the dining room wallpaper (opposite) was in place, O'Neill realized the colors were too bright to go with the muted shades throughout her apartment, so she asked a friend, a decorative painter, to mute the flowers with a thin wash of white japan paint and McCloskey glaze. O'Neill found the keyhole chairs (below) for five dollars each at a trash and treasure sale. The color of the kitchen tiles (left and far left) matches the pinky orange of O'Neill's 1940s Luray dishes from the Brimfield, Mass., antiques fair. "I think they were originally sold in five-and-dime stores," she says.








TONYS

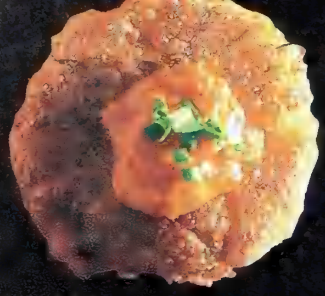


In her own bedroom, Ellen O'Neill revels in her favorite white-on-white textiles



Valances in O'Neill's bedroom are simply tucked around the rods. Crocheted bedspread and quilt, like most textiles in the apartment, came from O'Neill's old shop. Opposite, clockwise from top left: O'Neill keeps her blouses and sweaters in a school cubby unit she found on the street. The theme in the bedroom of thirteen-year-old Bridget, O'Neill's daughter, is roses; a chenille spread hides a stack of books holding up the chair. Flea-market finds on a bedside table. A casually composed still life on O'Neill's chest of drawers.

FOR MORE DETAILS, SEE READER INFORMATION



Crabcake topped with red-pepper coulis



Smoked salmo with fresh dill pumpernickel

Party bites

Hors d'oeuvres, anyone? Here, sixteen quick and easy temptations for your guests

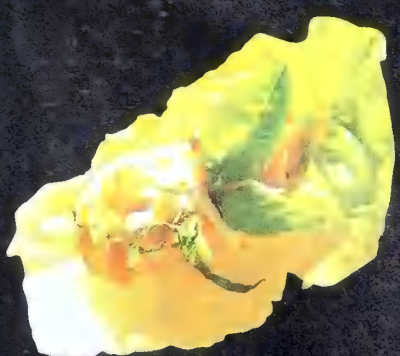


Cilantro-garnished chili on a tortilla chip

WHAT YOU SERVE TO nibble on at parties is just as important as what you offer to drink. This bit of essential party lore comes from Sean Driscoll and Jean Claude Nedelec, owners of the top New York caterer Glorious Food. They should know. Driscoll, the company's administrator, and Nedelec, the chef, cater almost 2,000 parties a year, and they pride themselves on serving the best-looking hors d'oeuvres in town.

"They should be as small as possible," says Nedelec of these irresistible little mouthfuls, set like so many jewels on trays of lacquer and silver. If you are serving hors d'oeuvres with cocktails before dinner, you should plan three or four for each guest. For a cocktail party, allow six to eight per person. In these health-conscious times, vegetarian combinations are always appreciated. Nedelec finds grilled shiitake mushroom caps to be popular, and he also likes radicchio leaves topped with julienned vegetables.

The sixteen sound bites here are easy to assemble using such elements as tortilla chips, pita bread and ready-made pas shells for the foundati Simply dab chili on a tilla chip or top a trian of pita bread with c roast lamb and yog sauce. The more elabo ideas include pastry b quettes filled with tri ored domestic cav crabcakes with red-pep coulis, and a marina and grilled shrimp, pap and pepper skewer.



Chicken curry with coconut and mint on Bibb lettuce

Goat cheese on crouton studded with black olives and herbs





Marinated julienned vegetables nestled in a radicchio leaf

By Jane Ellis Photography by Antoine Bootz



RECIPES BEGIN ON PAGE 85

Supper à la russe

Duane and Mark Hampton invite friends to gather around the samovar for a Russian dinner. Here's how it all comes together







THE TWELVE MEMBERS OF DUANE AND MARK Hampton's reading group have been meeting for two decades. They select an author a year, and this one belongs to Vladimir Nabokov. In honor of the late author, Duane Hampton planned a Russian menu when it was her turn to host one of their monthly Sunday dinners. She borrowed a samovar, set the table with her most ornate dishes and scattered faux-jeweled compacts on the table to suggest Fabergé. But if the table is formal, the mood is not. "There are no place cards. Guests just sit down, usually beside someone they've been arguing with—friendly arguments, of course," says the hostess. "And then there are hours of opinionated discussion." *(Continued on page 87)*

By Jane Ellis
Photography by Antoine Bootz



Duane Hampton (left) sets her table in rich Russia style (above left) for a dinner celebrating the works Vladimir Nabokov: caviar pie (above), Suprêmes de Vol Archiduc (chicken breasts cooked with paprika, cream & onions), wild and cultivate mushrooms and haricots verts and, for dessert (opposite) Strawberries Romanof.

RECIPE IS ON PAGE 87



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The cocktail comeback

Across the country, chilled Martini glasses are eing filled for a new generation of cocktail aficionados



Bartender Dale DeGroff mixes cocktails nightly at the Rainbow Room in New York.

SEARCHING COCKTAILS HAS been easy. I have worn out a little black ss, gone through innumerable pairs of ned black stockings, and have developed gling leg syndrome from months of perch- on bar stools. No matter; this foray into ctails has been a delightful assignment.

hese classic American libations are on the wing. The reunion of Nick and Nora rles of *The Thin Man* fame in Broadway's *& Nora* has put a spotlight on the Marti- At The Royalton, the young swank hotel nidtown Manhattan, three bars accommo- the cocktail sippers. When singer Susan- McCorkle opened the cabaret season at Algonquin's Oak Room last fall, the hotel ntroduced its Algonquin cocktail, along h a Manhattan, a New Yorker and a nx. And at New York's reopened St. Re- hotel, the King Cole Bar is featuring the d Snapper, a precursor to the Bloody Mary.

Cocktails are back, no question," says n Cohen, a bartender at Bix in San Fran- o. "People come in, see the chilling Mar- glasses, and they'll order a cocktail even if 've never had one before."

he successful three-year-old Bix, owned Doug Biederbeck, a relative of jazz great Bix Biederbeck, has a definite cocktail ambiance. A restaurant, a bar and a jazz supper club, Bix is the perfect place to sidle up to the bar and order a Rob Roy.

And at Manhattan's lavish Rainbow Room, it is—I'll wager an Añejo Highball on this—impossible *not* to order a cocktail, sitting 65 stories above the city, New York stretching out before you in glittering splendor. The long bar gleams, seats are tiered so everyone gets a view, and a bank of glasses and bottles sparkles behind Dale DeGroff, the bartenders' bartender, who moves with a dancer's grace as he blends each cocktail.

"A cocktail should be sophisticated and authoritative," says DeGroff, who exudes these very qualities himself. Handsome and articulate, DeGroff has been a bartender for 22 >

years, and since 1985, he has worked with Joe Baum, the restaurant impresario responsible for Windows on the World and the meticulously restored, undeniably lavish Rainbow Room. Baum and DeGroff worked for months perfecting cocktails for the Rainbow Room bars. "We'd try forty or fifty versions of each one," says DeGroff. The resulting bar list is made up of eighteen classics—all-time favorites such as the Negroni, Gin Sling, Old-Fashioned, Sidecar, Planter's Punch and a Singapore Sling, along with nostalgic New York cocktails like the Stork Club (gin, orange juice, Triple Sec, bitters), The Colony (vodka, Southern Comfort, lime) and DeGroff's Algonquin (rum, blackberry brandy, Benedictine, lime). Surprisingly, there is no Manhattan on the menu. "So many people order it anyway—we wanted to let them know what the other options were," explains DeGroff, who supplements the menu with seasonal drinks (Glögg, for instance, at Christmas) and who will make fantasy cocktails on request.

Fresh fruit juices, quality spirits and a precise balance are the key to great cocktails, according to DeGroff. And the cocktails at the Rainbow Room are luscious, made with freshly squeezed juices (the bar has gone through ten professional juicers in three and a half years), a minimum of sugar syrup, fresh fruit, real orgeat (almond-flavored syrup), high-quality spirits, properly large ice cubes, quantities of crushed ice and just the right amount of shaking or stirring. Each is served in an appropriate glass—the Planter's Punch in a tall, thin tumbler, the Martini in a perfect V-shaped stemmed glass and classic cocktails like the Stork Club and Pink Lady in a small stemmed glass with a round bowl.

"A cocktail should always be sipped and savored," says DeGroff. "The idea is to really taste something, to wrap your tongue around it. Use a cocktail as part of a great evening."

At The Royalton, people tend to order straight drinks during the week and then go all out on the weekends, ordering a variety of cocktails with abandon, reports Suzanne DiPirro, assistant manager. "Cocktails are really, truly enjoyed," she says. "It creates a very festive bar scene."

Those imbibing with madcap delight may not be aware of the origin of the drinks or the word *cocktail*. A brandy cocktail (dry champagne poured over a brandy-soaked sugar cube), for example, was first recorded in the early 1700s. It is generally agreed that the word cocktail comes from the French *coquetier* for egg cup, the container that French pharmacist Antoine Peychaud used to serve his 19th-century New Orleans concoction of bitters and brandy. On the other hand, a good etymological case has been made for tracing the word to the British *cock ale*, a 17th-century drink of chicken broth and ale.

"Technically, a cocktail is any drink with two or more ingredients," says Alan Cohen of Bix. That hardly describes the perfect refreshment that is the Hemingway Daiquiri, a brilliant DeGroff combination of rum, maraschino liqueur, lime and fresh grapefruit juice. Or the seductive mix of Peachtree Schnapps, Cherry Heering and orange juice that is Cupid's Cocktail. DeGroff has based many of his drinks on his collection of old, out-of-print bar books, written with wit and charm by bartenders and chroniclers.

Across the country, most renowned bars attempted to create cocktails of their own—a matter of some pride. The Red Snapper, for example, now known as the Bloody Mary. Although the entertainer George Jessel claims to have invented it, so does the King Cole Bar, and particular credit is given to Frenchman Ferdinand Petiot, a Paris bartender hired as a consultant to the St. Regis. Early in this century Petiot put a Red Snapper on the menu, made from tomato juice, seasonings and gin. In the 1930s, when vodka was introduced to this country, a clever drinker submitted his substitute recipe in a vodka marketing contest. The Bloody Mary was born.

Cocktails require care in mixing. You can't just toss together a few ingredients and expect perfection. Remember the fresh fruit juices. Remember the chilled glasses, the orgeat syrup. Remember your beautifully tailored tuxedo, your black taffeta dress, your rhinestones, your cocktail hat. Remember Cole Porter, the moon over Manhattan and a time when anything was possible.

The following recipes for cocktails to stir and shake are from bartender Dale De Groff of The Rainbow Room in New York City.

THE CLASSIC MARTINI

Assemble the ingredients: good-quality gin and vermouth (Dale DeGroff uses Gordon's and Noilly Prat), chilled eight-ounce Martini glasses and green Spanish pitted, no-pimiento olives.

Stand. Fill a shaker (preferably glass) with large ice cubes (small cubes melt faster and dilute the drink). Add a splash of vermouth. Pour in gin, using a 6-to-1 (gin) to one (vermouth) proportions. Slide the bowl of a long-handled spoon down the sides of the glass and twirl it gently between thumb and forefinger. Stir exactly fifty times. The count is important; it allows the Martini to reach the perfect chill. Never shake a Martini. Hold the shaker at the very bottom so the warmth passes into the chilling drink. Strain into chilled Martini glasses, each containing an olive, and serve. Additional olives can be served alongside. Drink slowly and respectfully.

MANHATTAN

Assemble whiskey (blended whiskey or rye), sweet Italian vermouth, Angostura bitters. Fill a shaker with large ice cubes. In the following order, add one part vermouth, two dashes bitters and three parts whiskey. Stir gently fifty times. Strain into chilled Martini glasses and garnish each with a maraschino cherry.

PLANTER'S PUNCH

½ ounce fresh lime juice
2 ounces fresh orange juice
2 ounces pineapple juice
Dash of Angostura bitters
¼ ounce Grenadine
1 teaspoon superfine sugar
½ ounce orange Curaçao
¾ ounce white rum
¾ ounce Myers dark rum
1 ounce club soda (optional)
Orange slice, maraschino cherry for garnish

Mix all ingredients except club soda in a shaker. Cover and shake ten times. Strain through a fine mesh strainer into a glass filled with ice cubes. Top, if desired, with club soda. Garnish with a cherry and orange slice.

BLOODY MARY

1 ounce vodka
½ cup tomato juice
½ ounce freshly squeezed lemon juice
4 dashes of Tabasco Sauce
4 dashes Worcestershire sauce
Salt and freshly ground black pepper to taste
Freshly grated horseradish to taste (optional)

Pour vodka into a shaker filled with ice. Add remaining ingredients. Include freshly grated horseradish for a spicier drink. Shake gently. Strain Bloody Mary into a glass with fresh ice. Serve with wedges of fresh lemons and limes on a side plate.

Born in Louisville, Ky., Suzanne Hamlin is a New York food and spirits writer. She traces her love of cocktails to a lifelong addiction to mint juleps.

Tapping into taste

Continued from page 65

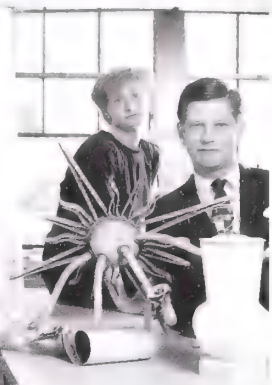
ble," he recalls. The result is a very per- idiosyncratic assortment: a Louis XV- corner table painted Chinese red; a carved basketweave footrest with gold- nish; a hand-painted Sheraton-style wig n a stand; an unexpectedly large hand- l wooden tassel, gilded, with an acan- leaf top. "It's a whimsical, decorative tion," observes Mr. Rosselli. "This is commercial line. These are things that lete a room and give it character."

aracter is something Dorothy May Kin- t (nicknamed "Sister" by an older er) has always had in abundance. In- able and tart at the age of 81, she pre- at home over a lamp-lit corner of her . where the wall's are sponged a warm mon shade and a ceramic cachepot of lown, old-fashioned roses rests on a ma- y table. Within arm's reach are a tele- , the latest magazines and a copy of the *Register*. Albert Hadley, the distin- ed gentleman who has collaborated with r thirty years, crosses his legs in a Chip- le chair while they receive a visitor.

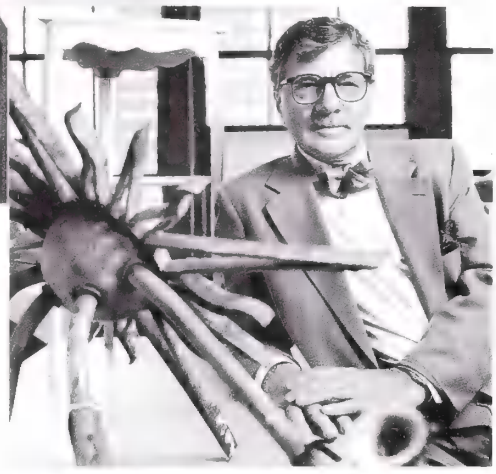
sits surrounded by things she loves, in- g Nanny, her Pekingese, and all the als of the collection. The Sheraton-style ox serves as an end table in the drawing , next to an ivory damask-covered . "I bought the box in London ages t's just an amusing, useless piece. I loved n the moment I saw it, and I've had it me wherever I've been. It will go to Mr. y in my will—which he's waiting for," ys, shooting him a look. "I am, I am," uckles. "And he doesn't have to wait she chuckles.

m the table beside her she picks up an k-shaped tole candlestick. "This is my te thing in life. I had to have it, that's hn Rosselli wanted it desperately, but I t like it leaving the apartment. Of e, he eventually won." The trompe wooden ginger jars were plucked from a ow at Colefax & Fowler in London. half-round, they are perfect for a nar- mantel. The blue-and-white chinoiserie- ed lamps are based on a pair (once tea es) in the guest bedroom. "I found those





Left: Albert Hadley, surrounded by prototypes, with part of the Parish-Hadley team. Below: John Rosselli, whose workroom will produce the objects, considers a sunburst sconce for the next collection.



in a junk shop, and you swiped them from the office," remembers Mr. Hadley. "Oh, yes," admits Mrs. Parish, unrepentant. And what does a contemporary homeowner *do* with a large wooden tassel? "I wondered myself. I didn't know what it was when I bought it." (Mr. Rosselli thinks it is a tapestry weight. Mrs. Parish is skeptical that other people will share his fascination.) Upside down, it sometimes holds a pot of flowers. "I had a wonderful idea," says Mr. Hadley, "but Sis wouldn't let me. I wanted to make it into an ice bucket. I think they'd sell by the millions."

Don't ever accuse them of a lack of imagination. In fact, those who dismiss Sister Parish's style as chintz and Aubusson might be surprised to hear about her own bedroom back in the early 1930s: white walls, floor painted cherry red with white diamonds, and a mantel made of blocks of Steuben glass with the wall painted red behind it.

"Mrs. Parish likes a lot of chintz, as you can see. But Parish-Hadley does more than just chintz," observes Mr. Hadley. "There's no chintz in this room," she interjects. "Are you crazy?" he exclaims, peering over his spectacles. "Everything is chintz. You're sitting on chintz." Mrs. Parish begs to differ: "This isn't chintz." Mr. Hadley refuses to concede the point: "Well, it's printed cotton. It's the same thing." He leans back in his chair and clasps one hand over the other, saying, "We fight a lot, but we have complemented each other. It's been an interesting balance."

And an illustrious partnership. When it became time for Sister Parish to choose an associate, she did not pick someone who simply replicated her own taste. Again, she was adventurous (just as she was when she went into business for herself when no other woman she knew worked, prompting one disapproving aunt to disinherit her). She recognized an equally brilliant eye, but Mr. Hadley's style is very different from her own. Some might even call it minimalist. "It's strict," says Mrs. Parish. "It's less decorative," comments Mr. Hadley. "At this point in my life, I have very little furniture." She gazes at him fondly. "Every single thing he has is in the right place. Perfection." Mr. Hadley is dismissive: "To the point it's boring." She insists: "Perfection." For the past few months, his living room has been almost empty. "I've had five chairs lined up against the wall, and it's given me the greatest pleasure." Mrs. Parish can't resist: "To watch people squirm?" He laughs. *(Continued on page 88)*

Continued from page 79

Hors d'oeuvres from Glorious Food Caterers.

GRILLED SHRIMP, PAPAYA AND PEPPER ON A SKEWER

Whisk together ½ cup olive oil, 3 tablespoons freshly squeezed lime juice, ¼ cup sherry, 2 cloves garlic, finely minced, 2 tablespoons bourbon whiskey and ½ cup soy sauce. Add 10 large shelled and deveined shrimp. Marinate for 1 hour in refrigerator. While shrimp are marinating, soak 10 wooden skewers in water to prevent them from burning under broiler. Set aside. Peel, then cut 2 fresh, firm papayas into 1-inch cubes. Remove seeds and pith from 2 red and 2 green peppers. Cut peppers into 1-inch squares. Add to marinade. Thread onto skewer in this order: a papaya cube, peppers, shrimp, more peppers and finish with a papaya cube. Grill or broil, in a preheated broiler, 3 minutes on each side.

PASTRY BARQUETTE FILLED WITH SALMON ROE, GOLDEN AND BLACK CAVIAR, SOUR CREAM AND CHIVES

Spoon or pipe a tiny bit of sour cream into the bottom of each store-bought barquette. Add ½ teaspoon each salmon roe, domestic black caviar and golden caviar. Garnish with chopped fresh chives.

SMOKED CHICKEN AND CRANBERRY RELISH ON TARRAGON-BUTTERED TOAST

To make tarragon herb butter, mix each 2 tablespoons of room temperature butter with 1 teaspoon minced fresh tarragon and a grinding of fresh pepper. Thinly slice a French baguette. Lightly butter each slice on one side. Toast lightly under a preheated broiler. Thinly slice smoked chicken (whole breasts can be bought at specialty food markets) and place a small piece on each toast. Top with a dollop of homemade or store-bought cranberry relish.

CRABCAKE TOPPED WITH RED-PEPPER COULIS

Whisk together 1 cup mayonnaise, 1 teaspoon salt, ¼ teaspoon freshly ground black pepper, 1 teaspoon lemon juice, 1 tablespoon Dijon-style mustard, 1 tablespoon finely chopped fresh chives, 1 teaspoon Worcestershire sauce and cayenne pepper to taste. Pick over 1 pound lump crabmeat and gently fold into mayonnaise mixture. Place 2 cups cornmeal into a shallow pan for dredging. Form crab mixture into small medallions, about 1½ to 2 inches in diameter, and place in cornmeal, turning to coat evenly. Keep refrigerated until ready to use. Heat ½ cup vegetable oil in a large skillet. Brown crabcakes on both sides. Serve hot with red-pepper coulis.

Red-pepper coulis: Place 2 red peppers under a preheated broiler. While turning frequently, cook until skin is blackened on all sides. Place peppers in a plastic bag until cool enough to handle. Peel off blackened skins, remove seeds and pith. Cut roasted peppers into small pieces and place in the bowl of a food processor fitted with a metal blade. Add 2 cloves garlic, chopped, 4 fresh basil leaves, finely chopped, and 1 egg yolk. Pulse to blend well. With the motor running, add ½ cup olive oil, a little at a time, through feed tube. Taste and season with salt and freshly ground black pepper. Keep refrigerated until ready to use. Makes 20 to 25 crabcakes and approximately 1 cup red-pepper coulis.

CILANTRO-GARNISHED CHILI ON A TORTILLA CHIP

Trim 1 pound of beef (chuck) of most of its fat and pass through medium blade of a meat grinder, or use 1 pound ground chuck. Heat ¼ cup olive oil in a heavy saucepan and brown meat. In a small saucepan, melt 1 tablespoon butter and add 1 onion, diced, and cook until golden brown. To saucepan containing meat add sautéed onions, 2 peeled and diced tomatoes, 1 teaspoon diced garlic, 2 teaspoons chili powder, ½ teaspoon ground cumin, ½ teaspoon oregano and 1 cup beef stock. Bring mixture to a boil. Reduce heat and simmer approximately 1 hour, or until chili is very thick and not runny. Top tortilla chips (Glorious Food uses Harry's Rio Grande brand) with about a tablespoon of hot or room temperature chili and a dollop of sour cream. Garnish each chip with chopped fresh cilantro.

SMOKED SALMON WITH FRESH DILL ON PUMPERNICKEL

Cut thin slices of pumpernickel bread into 1-inch squares, preferably without crust (you can use small party loaves). Take ¼ pound smoked Scotch salmon sliced thinly and cut into ¾-inch pieces. Place on top of bread squares. Garnish each square with a sprig of fresh dill. (The bread can first be spread with sweet butter. Glorious Food no longer spreads the bread with butter because of the demand for low-fat food.) Makes 10 to 12.

GRILLED SHIITAKE MUSHROOM WITH ROSEMARY AND PARMESAN CHEESE

Remove stems from 10 to 12 fresh shiitake mushrooms and reserve for another use. Set caps aside. Combine ¼ cup olive oil, ½ teaspoon lemon juice, a few sprigs fresh rosemary and a grinding of black pepper. Brush both sides of shiitake mushroom caps with olive oil mixture. Preheat broiler. Broil outside of mushrooms until lightly brown, turn and sprinkle inside of mushroom caps with Parmesan cheese and broil 3 minutes until lightly browned. Serve warm alone or on toasted croutons.

MARINATED JULIENNED VEGETABLES NESTLED IN A RADICCHIO LEAF

Julienne enough leeks, carrots and zucchini to measure 2 cups. Toss to combine well. Add 2 tablespoons herb vinaigrette and toss to lightly coat vegetables. Wash and dry 10 to 12 small radicchio leaves. Fill each radicchio leaf with marinated vegetables and serve. Makes 10 to 12.

Herb vinaigrette: In bowl of food processor fitted with a plastic blade, combine ¼ cup tarragon vinegar, ¼ cup balsamic vinegar, 1 tablespoon Dijon-style mustard, ½ teaspoon each chopped fresh tarragon and basil, and salt and freshly ground black pepper to taste. With motor running, gradually add 1½ cups olive oil to vinegar mixture. Makes approximately 2½ cups. Remaining herb vinaigrette can be stored in the refrigerator up to 1 month.

CHICKEN CURRY WITH COCONUT AND MINT ON BIBB LETTUCE

In a heavy saucepan, combine 1 cup heavy cream, ½ tablespoon Madras curry powder, cayenne pepper and freshly ground black pepper to taste. Stir constantly over low heat to reduce by half. Add ½ banana, diced, and ½ green apple, diced. Cook 1 minute. Add 1 boneless, skinless chicken re
which has been cooked and then diced. Cook n
ditional minute or until mixture has thickened. S
rate 3 heads Bibb lettuce and wash thoroughly. Se
the 25 smallest and best leaves, pat dry with pa
towels. Spoon about 1 teaspoon of chicken cu
each lettuce leaf. Sprinkle with freshly grated c
Garnish with a small sprig of fresh mint. Serve
Makes 20 to 25.

FRESH FIG STUFFED WITH CRABMEAT AND CROWNED WIT DAB OF MUSTARD SAUCE

Take 25 small, fresh, firm figs, cut off crow
scoop out ¾ of the flesh to create mini cups.
are large, cut in half and use both halves.) In
mixing bowl, place 1 pound of lump crabmea
over, then add the juice of 1 lemon, a dash of
freshly ground white pepper to taste. Mix we
crabmeat into hollowed figs and top with a do
mustard sauce. Garnish with minced chives.

Mustard sauce: Combine ½ cup crème fra
tablespoon Dijon-style mustard, salt and
ground white pepper to taste. Keep refrigerate
ready to use.

FOCACCIA TOPPED WITH CARPAC AND A DRIZZLE OF MUSTARD SAU

Cut store-bought, tomato-topped focaccia in
inch squares. Slice sirloin or fillet of beef into
thin slices. (Sirloin or fillet of beef can be used
quickly seared in a hot pan on all sides.) Place
of beef on top of each focaccia square. (If you
ing raw meat, partially freeze it before slicing
will make it easier to handle.) Top each piece
small black olive and a zigzag of mustard sau
recipe above). Garnish with minced fresh parsle

ZUCCHINI CUP FILLED WITH GRATINEED VEAL RAGU AND RICOT

In a heavy saucepan, heat ¼ cup olive oil.
cup finely diced onion. Cook, stirring, until
are wilted and beginning to brown. Add 1
ground veal, 2 peeled and diced tomatoes, 1 tea
chopped garlic, ½ teaspoon dried oregano,
chicken stock, salt and freshly ground black pep
taste. Cook, stirring occasionally, approximat
minutes or until ragu has thickened. Slice
zucchini to make 30 one-inch-thick slices.
hollow out one end of each slice with a melon
Fill zucchini "bowls" with veal ragu. Mix toge
cup grated mozzarella and ½ cup ricotta chees
each ragu-stuffed zucchini with a teaspoon of
mixture. Bake in a preheated 350° F oven ap
mately 15 minutes. Garnish with diced peppers.
warm.

SUN-DRIED TOMATO, SMOKED MOZZARELLA AND FRESH BASIL TAR

Use 16 small (1½-inch) store-bought tartle
filling: Combine ⅓ cup smoked mozzarella (
regular mozzarella and reduce cooking time sli
diced, ⅔ cup sun-dried tomatoes, chopped, 2
spoons shredded fresh basil, 1 tablespoon
fraiche (optional) and freshly ground black pep
taste. Combine all ingredients well. Fill tartlet
tomato-and-mozzarella mixture and bake in a
oven 10 minutes to melt. Serve hot. Garnish
small sprig of fresh basil.

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TA TOAST TRIANGLE TOPPED WITH LAMB AND YOGURT-MINT SAUCE

e either standard-size pita bread cut into 6 trian-
r mini pita rounds sheed in half. Brush pita light-
h olive oil and lightly toast under a preheated
r. Slice cold roast lamb thinly. Top each pita
with lamb and a dollop of yogurt-mint sauce.

gurt-mint sauce: Combine 1 cup plain yogurt,
poons freshly squeezed lemon juice, ½ teaspoon
d fresh dill, 1 teaspoon chopped fresh mint and
ground black pepper to taste. Refrigerate until
to serve.

SMOKED SALMON MOUSSE IN A CUCUMBER CUP

In the bowl of a food processor fitted with a metal blade, place ½ pound Scotch smoked salmon thinly sheed and cut into small strips. Pulse to puree. Add 1 tablespoon softened butter, ½ to 1 teaspoon lemon juice and freshly ground black pepper to taste. Pulse to mix well. Peel, then cut enough cucumber for 30 one-inch-thick slices. Hollow out one side of each cucumber slice with a melon baller to create a bowl. Place salmon mixture in a pastry bag fitted with a star tip and pipe into cucumber bowls. Garnish with sprigs of fresh dill. Makes enough mousse for the 30 cucumber slices.

GOAT CHEESE ON A CROUTON STUDDED WITH BLACK OLIVES AND HERBS

Thinly slice French baguettes and brush both sides with olive oil. Toast each side lightly under a preheated broiler. Top each toast with a slice of mild goat cheese, half a black olive, and a sprinkling of finely chopped fresh thyme. Dust lightly with very fine bread crumbs. Return to broiler until cheese begins to soften and brown. Serve hot.

ENTERTAINING PLUS

Continued from page 81

he Hamptons, fixtures on the party cir-
go out several nights each week and
e guests to their home once or twice a
th. Mark Hampton, the decorator and
or, says, "You must make guests feel
can enjoy your house in the most casu-
y." That means dispensing with preten-
like coasters, which he equates with
c slipcovers for furniture. Duane, who
had her own antiques business, has
ered all the accoutrements of a well-set
, including vintage embroidered linens.
says, "I try to find ones with an H, but
ake anyone else's initials." She also col-
mother-of-pearl-handled knives and
, crystal objects, and small decanters to
simple bunches of flowers. She chooses
rs in the dark reds that match the din-
oom walls and much of her china and
s them two days early so they are full
he night of the party. She arranges the
ers herself, keeping them low enough
ople can see each other. Black candles,
lea picked up from an old friend, the
ndary decorator Rose Cumming, dis-
into the background. "At night you
ist the flame, not the candle."

fore every party Duane, who once took
ing classes with the late James Beard,
over cookbooks for recipes. She found
Russian chicken recipe in *Mastering the Art*
nch Cooking, coauthored by Julia Child.
mushrooms are a nod to Nabokov's
er, who loved to go mushrooming. The
first course, caviar pie, was made famous
lorious Food, the caterers who often help
out when the Hamptons entertain. The Strawberries Romanof, with the meringue shell made ahead, is very easy to put together at the last minute. Just fold strawberries that have been macerated in Grand Marnier and superfine sugar into whipped cream and sprinkle with praline powder. "I try to choose dishes that can be cooked ahead so I can be with my guests during discussion time," says Duane, who often has someone in to help serve and clean up.

There is always the choice of red or white wine with dinner, and to be a bit less formal the table is set with just one wineglass at each place. The mood created is casual, but a lot of planning has gone into making guests feel relaxed.

TIPS FROM THE HOSTS

- Offer a good selection of vegetables: "So many people are not eating meat these days."
- "To give the room a nice fragrance, I put a little Guerlain scent on the light bulbs with an eyedropper."
- "To freshen the room, I open the windows before a party even if there is a fire going. It doesn't take long for the room to get warm once guests arrive."
- "Fill water glasses with ice ahead of time so they are nice and cold."
- "Always have salt and pepper on the table. It is surprising how many people don't do that today."
- "At the end of the meal I usually serve English toffee from Enstrom's in Grand Junction, Colorado. Everyone swoons."

SUPREMES DE VOLAILLE ARCHIDUC (CHICKEN BREASTS WITH PAPRIKA, ONIONS AND CREAM)

From Mastering the Art of French Cooking: Volume One *by Julia Child, Simone Beck and Louisette Bertholle (Knopf, 1961).*

For suprêmes:
⅔ cup finely minced white onions
5 tablespoons butter
⅛ teaspoon salt
1 tablespoon fragranted paprika
4 suprêmes (large boneless, skinless chicken breasts)
½ teaspoon lemon juice
Salt and freshly ground white pepper to taste
Wax paper cut to fit 10-inch casserole, and buttered on one side
For sauce:
¼ cup white or brown stock or canned beef bouillon
¼ cup port, Madeira or dry white vermouth
1 cup cream
Lemon juice to taste
2 tablespoons minced fresh parsley

Make suprêmes: Drop minced onions into boiling water 1 minute. Drain in a fine mesh sieve. Run cold water over blanched onions and drain again.

In a heavy, 10-inch, fireproof casserole, heat butter until it is foaming. Add onions, salt and paprika. Cook covered over very low heat until onions are tender and translucent, but not browned.

Rub suprêmes with lemon juice and season lightly with salt and white pepper. Add suprêmes to casserole, turning to coat with heated butter. Lay wax paper over suprêmes, buttered-side down. Cover casserole and bake in a preheated 400° F oven about 6 minutes. After 6 minutes test for doneness by pressing top of suprêmes with your finger; if it is still soft return casserole to oven for a moment or two. When meat is springy to touch it is done. Remove and discard wax paper. Transfer suprêmes to a warm serving platter, cover and set aside.

Make sauce: Add stock and wine to casserole containing cooking butter and onion. Boil mixture down quickly over high heat, until liquid is syrup. Stir in cream and boil down again over high heat until cream has thickened slightly. Remove from heat. Taste and adjust seasoning, adding drops of lemon juice to taste.

Pour sauce over suprêmes, sprinkle with parsley and serve immediately. Serves 4.

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Tapping into taste

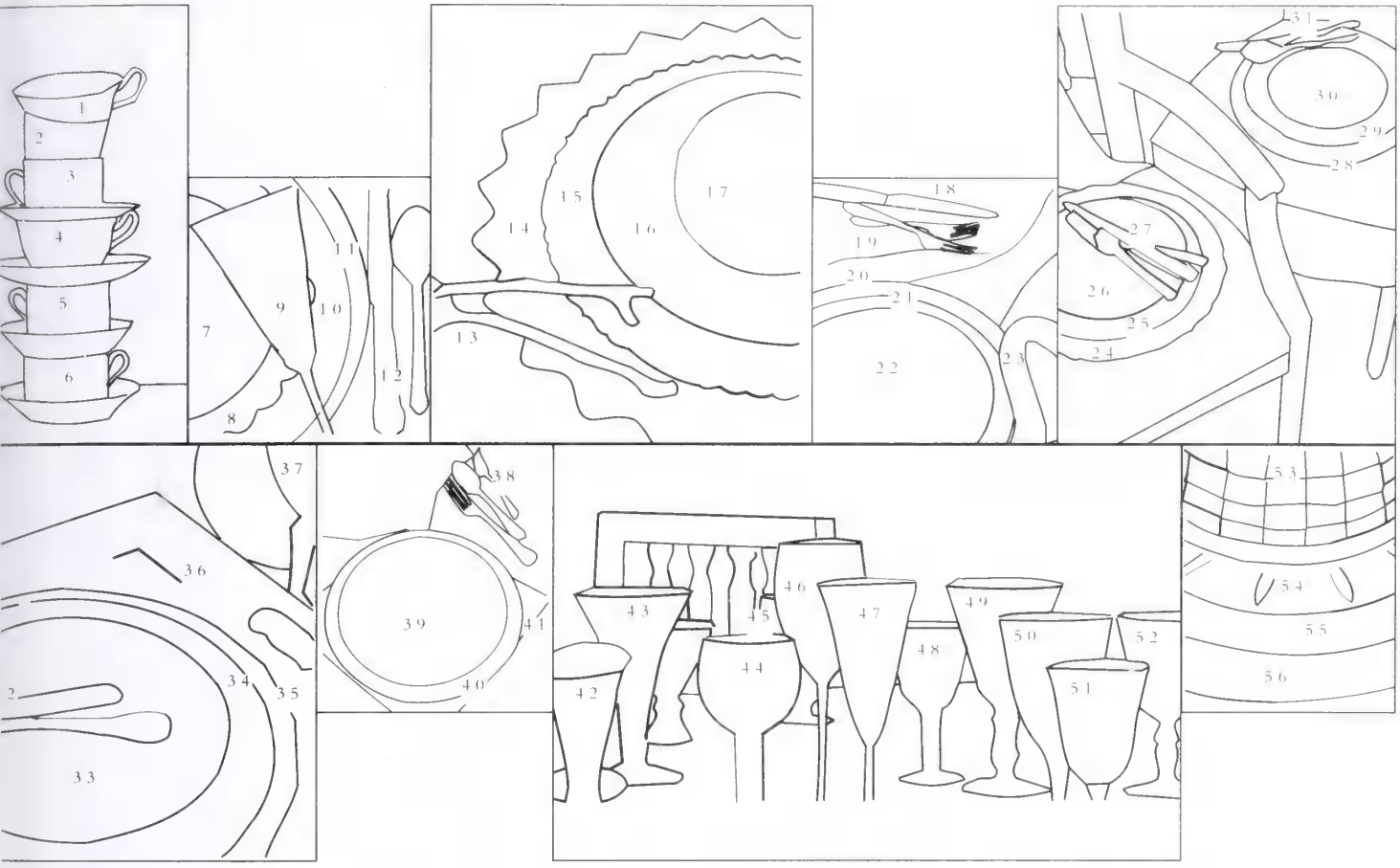
Continued from page 85

Mrs. Parish admires his ability to refine in down to the essence. "Once, she decided he be very modern, so she put everything awa made it all very streamlined. She was tryi outdo me," he accuses affectionately. "Wh one week, it was all right back out," he id Sister Parish knows what she likes. A Hadley puts it: "Things get added. Nothin subtracted." Besides, as he says, "Being m is really a point of view more than a look period or a style. We're all tired of the over rated English country house look. We'd he think about a great American house, celeb American arts and crafts." As far as decorat the 90s is concerned, Sister Parish disdai sums up the current trend in one disparg word: "Skimping."

There has been no skimping on the P Hadley Collection. The quality is except and the craftsmen are very busy down in Rosselli's workroom. Plans are afoot to e the offerings with contributions from younger Parish-Hadley designers. Mario B has already ordered almost everything, and is Parish is curious to see how his clients re to the idea of reproductions. Mr. Rosselli p out, "If they were not reproductions, h would be unobtainable." Mario Buatta's at is: "Why not? So many things we buy th call antiques are nineteenth-century cop eighteenth-century things anyway. These w the antiques of the future. I think it's grea Mrs. Parish wants to share her own special in with the rest of the decorating world."

There is no doubt that when the history terior design in the 20th century is written, Parish will have left her mark. The woman redid the White House with Jackie Kenned sleeps in the four-poster bed she was born i at her summer house in Maine. The ki continuity she personifies is now back in Like the best American institutions, she is u free of bunk. "I've had it," she declares. "S five years fumbling through those terrible s room racks. But I'll stick it out." As Mr. H leaves, he makes arrangements to pick her p nine-thirty the next morning.

HELP YOU TRANSLATE THE DECORATING IDEAS IN THIS ISSUE INTO YOUR OWN ROOMS, WE HAVE bered the furniture and accessories that are available in retail stores. Call our toll-free number (or mail in the coupon on page 94) to find which companies and/or stores carry the items that interest you. Call 800-241-9111 (in Ohio, 800-241-7504), both ext. 220, 9 A.M. to 9 nationwide, seven days a week (except holidays). Ask about as many items as you wish—there is no charge. Information about merchan- featured in this issue is available until March 1, 1992. All are approximate suggested retail prices.



MATCHLESS MIX, PAGES 36 TO 41

Ulander Powder Ruby teacup, Wedgwood—$135
Amadeus teacup, Richard Ginori—$72
Alhambra teacup and saucer, Bernardaud—$480
Stafford Flowers teacup and saucer, Spode—$174
Contessa Green teacup and saucer, Richard Ginori—$105
Pincio Green teacup and saucer, Richard Ginori—$134
Variations bread and butter, Puiforcat—$95
Jacques Molin salad plate, Bergdorf Goodman—$95
Eclipse champagne flute, Sasaki—$28
Variations dinner plate, Puiforcat—$145
Nacres service plate, Puiforcat—$215
Rosenborg and Pyramid flatware, Georg Jensen—$215 to $250
Michael Aram Twigware, Nieman Marcus—$75
Jacques Molin star service plate, Henri Bendel—$92
Andlau luncheon plate, Lalique—$125
Contessa Green salad plate, Richard Ginori—$61
Glass sphere, Mottura for Fillamento—$30
Scof knife, Avventura—$150
Royal Pearl flatware, Arthur Price of England—$200

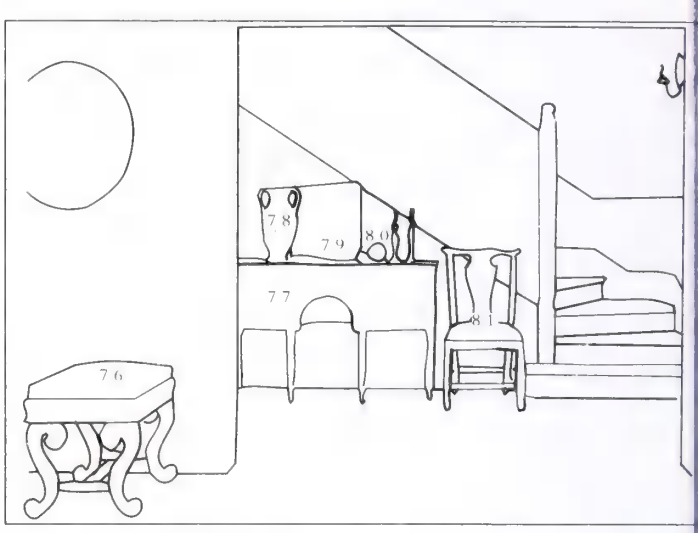
20. Ventura Ruby service plate, Royal Worcester—$100
21. Venetian dinner plate, Mapin & Webb at Henri Bendel—$90
22. Ruban Or salad plate, Christofle—$60
23. Bizet decanter, Saint Louis—$293
24. Jacques Molin service plate, Bergdorf Goodman—$125
25. Due dinner plate, Taitu—$26
26. Century salad plate, Tiffany & Co.—$75
*27. Triade flatware, Christofle—$208
28. Brown charger, Richard Ginori—$98
29. Louis XV dinner plate, Raynaud—$81
30. Marco Polo salad plate, Haviland & Co.—$55
*31. Isabel Lam Sphere flatware, Isabel Lam—$125
*32. Malmaison flatware, Christofle—$208
33. Djerba soup bowl, Hermès—$600
34. Uno dinner plate, Taitu—$23
35. Jacques Molin service plate, Barneys New York—$75
36. Star tole tray, Hollyhock—$225
37. Royal Devon water goblet, Gorham—$35
*38. New Kings flatware, Ralph Lauren Home Collection—$400

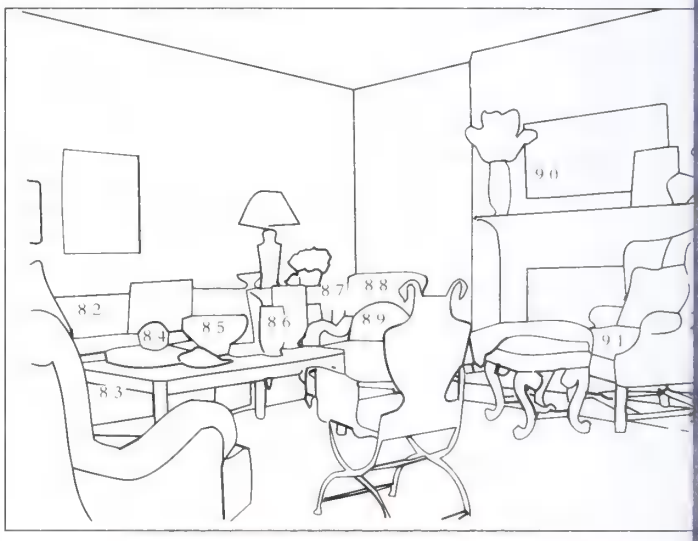
*5-piece place setting †6-piece place setting

MATCHLESS MIX, PAGES 36 TO 41, CONTINUED

39. Amadeus soup bowl, Richard Ginori—$96
40. Carre D'Or dinner plate, Fitz & Floyd—$85
41. Clear slab, AnnieGlass Studio—$42 to $50
42. Toasting glass, Driade—$114
43. Lotus water goblet, Sasaki—$38
44. Mondo wineglass, Iittala—$35
45. Clos Vougeot burgundy glass, Lalique—$240
46. Double Helix water goblet, Sasaki—$28
47. Eclipse champagne flute, Sasaki—$28
48. Lismore claret glass, Waterford Crystal—$50
49. Water goblet, Wolfman-Gold & Good Co.—$12.50
50. Laurin Gold wineglass, Gorham—$23
51. Hayworth wineglass, Lenox Crystal—$34
52. Vence wineglass, Baccarat—$64
53. Gold bowl, Salvatore Polizzi—$190
†54. Nature salad plate, Michaela Bendu —$150
†55. Nature dinner plate, Michaela Bendu—$150
56. Gold service plate, Sasaki—$28
57. Amadeus teacup, Richard Ginori—$72
58. Pincio teacup and saucer, Richard Ginori—$134
59. Contessa Green saucer, Richard Ginori—$42
60. Crackle Spindle lamp, Driade—$270
61. Ulander Powder Ruby teacup and saucer, Wedgwood—$205
62. Stafford Flowers teacup and saucer, Spode—$174
63. Alhambra teacup and saucer, Bernardaud—$480
*64. Flip Flop salad plate, Swid Powell—$95
65. Florentine dessert plate, Wedgwood—$46
66. Coffeepot, Royal Copenhagen—$205
67. Louis XV coffeepot, Raynaud—$218
68. Rosemonde Nairac teacup and saucer, Rosenthal—$237
69. Contessa Green teacup, Richard Ginori—$63
70. Nacres teacup and saucer, Puiforcat—$195
71. Arabia's Harlequin Gold teacup and saucer, Designor—$29.50
72. Federal Gold teacup and saucer, Lenox China—$49
73. Venetian teacup and saucer, Mapin & Webb for Henri Bendel—$95
74. Mosaic Tiles teacup and saucer, Dansk—$21
75. Tea-coffee service, Dansk—$340







AN ENGAGING AMERICAN LOOK, PAGES 42 TO 49, ENTRANCE HALL, PAGES 42 AND 43

76. Upholstered bench, Milling Road—$599
77. Federal-style sideboard, Milling Road—$2,240
78. Urn, The L.S. Collection—$400
79. Creamware plate, Trevor Potts Antiques—$525
80. Glass witch ball, Katie Ridder Home Furnishings—$55
81. Chippendale side chair, Milling Road—$785

LIVING ROOM , PAGE 45

82. Chesterfield sofa, Baker Furniture—$3,528
83. Smedvik coffee table, IKEA—$98
84. Crystal ball, D.F. Sanders—$98
85. Blue bowl, Katie Ridder Home Furnishings—$850
86. Hurricane lamp, John Rosselli International—$450
87. Wicker table, The Wicker Garden—$995
88. Lounge chair, Baker Furniture—$1,557
89. Upholstery, Kanvastex, Covington Fabrics (per yd.)—$20
90. Louis XVI mirror, Pierre Deux Antiques—$2,950
91. Chippendale wing chair, Baker Furniture—$1,470 >

A Christmas Prayer



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nd-painted fine bisque porcelain
ddly slippers and velvet pillow included

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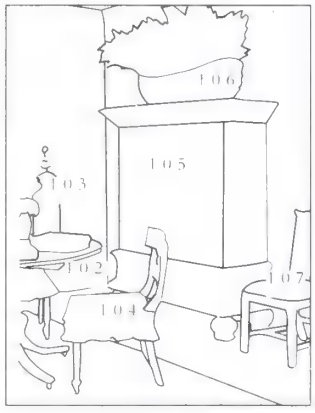
THE HAMILTON COLLECTION

The Hamilton Collection 4810 Executive Park Ct., P. O. Box 44051, Jacksonville, FL 32231-4051

SITTING ROOM, PAGE 46

92. Victorian sofa, Victorian Classics—$1,734
93. Upholstery, Yabat, Covington Fabrics (per yd.)—$28
94. Shaker trunk, Godfrey Simpson Antiques—$750
95. White iron chair, ABC Carpet & Home—$365
96. Sisal rug, ABC Carpet & Home—$499
97. Glass lamp, John Rosselli—$375
98. Side table, Milling Road—$729
99. St. Homes parlor chair, Milling Road—$1,167
100. Upholstery, Kanvastex, Covington Fabrics (per yd.)—$20
101. Victorian writing table, Milling Road—$1,129



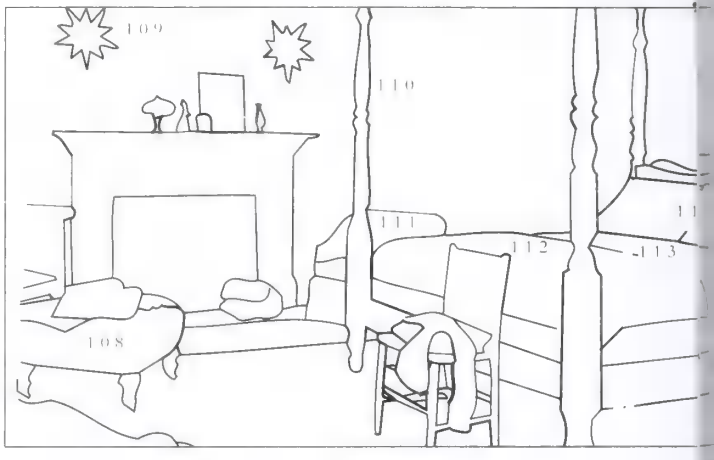


DINING ROOM, PAGE 46

102. Dining table, Milling Road—$2,055
103. Turkish lamp, Katie Ridder Home Furnishings—$375
104. Empire side chair, Milling Road—$785
105. Kas, Milling Road—$5,025
106. Basket, Pierre Deux Antiques—$525
107. Chippendale side chair, Milling Road—$785

BEDROOM, PAGES 48 AND 49

108. Ottoman, Baker Furniture—$950
109. Tole wall sconces, John Rosselli, Ltd. (pr.)—$1,128
110. Poster bed, Milling Road—$2,375
111. Button-tufted chair, Milling Road—$1,310
112. Beacon blanket, Paula Rubenstein—$350
113. Marseille spread, Pierre Deux Antiques—$500
114. Sheets, Wamsutta/Pacific Home Products (full set)—$150



Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the January issue is available through March 1, 1992. Please allow 30 days for processing. This House Beautiful reader service is free.

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92	93	94	95	96	97	98	99	100	101	102	103
105	106	107	108	109	110	111	112	113	114		

Here is a list of products and other resources or this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of ice provided: (R) Retail store; (T) Trade only. Merchandise coded (T) be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact Manufacturer or Distributor

Silver-plated coffee-tea service by V. Lorenzo Porcelli for Dansk: beverage server, $135; **owl,** $55; **creamer,** $60; **platter,** $90—Dansk International Designs, Ltd. (M), Radio Circle, Mt NY 10549; 914–666–2121. **Chair slipcovers,** Nina Campbell's Durrington from the Glenorchy Collection, #NCF104/05—Osborne & Little (T), 979 Third Ave., New York 10022; –3333.

LE BEAT Handmade sterling-silver leaf bowl, Stephen Dweck Home Collection, #H2000- ephen Dweck (T), 21 W. 38 St., New York 10018; 212–764–3030; available at Janice Rudy (R), ost Oak Blvd., Houston, TX 77056; 713–960–1073; The Twenty-Four Collection (R), 2400 NE Ave., Miami, FL 33137; 305–868–2400; Neiman Marcus (R), 214–741–6911. **Napkin ring with** by Mark Rossi, $28/ea.; **gold ceramic leaf plate,** $68/ea.—Bergdorf Goodman, 754 Fifth Ave., ork 10022; 212–753–7300. **Large leaves,** $25/package, including 8 tiny silk leaves—Kate's Paperie V. 13 St., New York 10011; 212–633–0570. **Earthenware maple leaf plate,** 12", one of four de- 0, exclusively at—Tiffany & Co. (R), 727 Fifth Ave., New York 10022; 800–526–0649. **Armchair ery,** Surinam, #8906-4, cotton, printed in France, $75/yd.—Carleton V (T), 979 Third Ave., New 022; 212–355–4525. **Hand-screened production wallpaper,** Passerelle, #GP2001, by Galacar & 25/roll (5 yds.)—Carleton V (T), 979 Third Ave., New York 10022; 212–355–4525. *Page 16* **carpet,** Biltmore, #2 vert, by William Morris, wool, $155/linear yd.—Saxony Carpet Co., Inc (T), rd Ave., New York 10022; 212–755–7100. **Serious Leaves rug,** designed by Alan Buchsbaum, V/Soske, Inc. (T), 155 E. 56 St., New York 10022-2748; 212–688–1150. **Hand-printed wallpa-** Joan Nelson, vines on green ground, also in vines on yellow ground, $250/7 yd. roll—A/D, 560 ıy, Rm. 603, New York 10012; 212–966–5154. **Rainforest rug,** 9' x 12', wool, $8,370—New rtisans, Inc., PO Box One, Hwy. 1316, Piney Creek, NC 28663; 919–359–2216. **Leaf floor lamp,** ra Hovnanian, hand-forged steel, rice-paper shade, $825—Tanya Hovnanian (R,T), 5117 West Los Angeles, CA 90016; 213–938–6523; also available at Adrien Linford (R), 1320 Madison Ave., ork 10128; 212–289–4427.

SIGN WATCH National Trust for Historic Preservation, for information on tours call 3–4138. **Metropolitan Museum of Art,** 82 St. and Fifth Ave., New York, NY 10028. **The vn Museum,** 200 Eastern Parkway, Brooklyn, NY 11238; 718–638–5000. **Winter Antiques** enefits the East Side House Settlement; Jan. 18–26, 1991, open 11 A.M. to 9 P.M. daily, Sunday 11 6 P.M, general admission $10, Seventh Regiment Armory, Park Avenue and 67 St., New York, for tickets and information, call 212–665–5250. **The David and Alfred Smart Museum of Art,** iversity of Chicago, 5550 South Greenwood Ave., Chicago, IL 60637; 312–702–0200. **Cooper- Museum,** 2 E. 91 St., New York 10128; call 212–860–6930 for information and a brochure on the ge of the Millennium symposium; featured speakers include: Andrea Branzi, Peter Cook, Christine John Hejduk, Karrie Jacobs, Tibor Kalman, Michael McCoy, John Rheinfrank, Erik Spiekermann, ackara, Tucker Viemeister and Lorraine Wild.

Y PIECES, SOUTHERN STYLE *Pages 20 and 21:* **All furniture by and available through—** & Dupuy, 110 First St., New Orleans, LA 70130; 504–524–6327. Available on the West Coast at— Living (R), 8125 Melrose Ave., Los Angeles, CA 90046; 213–655–3898. **Cabildo console, d, metal, wall relief sculpture,** $750; **white halogen lamp,** by Tizio, available at fine lighting **Jumbo YaYa** upholstered chair, in Bacco fabric, $4,390; **metal Starlite chandelier, Cafe au lait n,** $3,000; **Debutante chair,** $2,520; **Storyville screen,** $1,800; **Voodoo chair,** with woven ,520; **Bayou table,** in foreground, $5,625; **Rex table,** next to sofa, $2,250; **Plantation sofa; De- ir,** metal with arrow back, $1,200; **architectural canvas wall hanging,** not yet priced.

'CHLESS MIX *Pages 36 to 41:* **The Cooper-Hewitt Museum Collection: A Design Resource** play through August 1992 at 2 E. 91 St., New York 10128; 212–860–6898. **Talisman Laque de Verte flatware,** five pc. setting $355—Christofle (M), available at Pavillions Christofle in New ity, Chicago, San Francisco and Beverly Hills, for further information call 212–683–4616. **Late Italian armchair,** part of a set of 2 armchairs, 3 side chairs and 1 settee, $18,000—Florence de erre, 79 Greene St., New York 10012; 212–966–5474. Decorative painting: The Painted Decora- dio, 344 W. 38 St., New York 10018; 212–967–1533. **English Aesthetic Movement sideboard ed with astrological signs,** $19,000, $38,000/pr.; **armchairs,** late 18th c., Italian, part of a set of airs, 3 side chairs, 1 settee, $18,000; **pair of aluminum candlesticks,** 17" h., $995—Florence de erre Antiques, 79 Greene St., New York 10012; 212–966–5474. **Tole chandelier,** $2,700; **white rden table,** $2,400; **mother-of-pearl mirror,** $3,000; **"Village by a River" painting,** $450; ' by Ernest Clifford (painting below window), $1,200; **landscape painting** (on sideboard), $600; **y glass compote** (on sideboard), #3564A, $450—John Rosselli International Corp. (R,T), 523 E. New York 10021; 212–772–2137. **The following items shown on the table are not listed in tting details (which are to follow): Moretti's asymmetrical wineglass** (shown beneath white den table at head of table on right), $45—Avventura (R), 463 Amsterdam Ave., New York 10024, –2510. **Laurin gold wineglass** (ribbed glass shown as a water glass at bottom right), $23—Gorham Box 906, Mt. Kisco, NY 10549; 914–242–9300. **Lotus wineglass** (next to previous glass), $38— M), 41 Madison Ave., New York 10010; 212–686–5080. **Theodora napkin** (shown in front of far ait), gold, $24—for stores contact: A² (M), 226 W. 10 St., New York 10014; 212–633–2890. **lown crystal goblet** from the Ralph Lauren Home Collection (shown second from left of right ick), $25—The Ralph Lauren Home Collection (M), 1185 Sixth Ave., New York 10036; –8700. **Tablecloth:** Indian Douppion, Champagne 016, #BH123.45, 100% silk, $58.50 pr./yd.— her Hyland, Inc. (T), 979 Third Ave., New York 10022, 212–688–6121. **Decanters (on side-** shown clockwise from back left: **Rosenthal decanters: Curve designed by Arlon Bayliss, ubble designed by Michael Boehm,** $325; **Spire designed by Stuart Garfoot,** $325; **Corkscrew designed by Stuart Garfoot,** $292—Rosenthal (M), 66-26 Metropolitan Ave., Middle Village, NY 11379; 718–417–3400. **Orion decanter,** $475. **Dionysus decanter,** $310—Baccarat (M,R), 625 Madison Ave., New York 10036; 212–826–4100. **Glassworks' decanter,** $185—Barneys New York (R), 106 Seventh Ave., New York 10011; 212–929–9000. **Keswick bowl** (shown with limes), #5600001, $32 —Kirk Stieff (M), 800 Wyman Park Dr., Baltimore, MD 21211-2898; 800–531–7946. **Mossi vase** (in sideboard)—Lalique (M), for stores contact Lalique at 212–684–6760. **Round colored bubble vase,** $95—Henri Bendel (R), 712 Fifth Ave., New York 10019; 212–247–1100. **Crackle Spindle table lamp,** aluminum, $250—Driade (R), 212 E. 57 St., New York 10022; 212–888–5375. **Verde large serving bowl** (filled with roses), #V112, 16", $130—AnnieGlass (M), for further information contact 408–426–5086. *Pages 38 and 39:* **Stacked teacups, from top: Ulander Powder Ruby porcelain teacup by Wedgwood,** $135—Waterford/Wedgwood USA, Inc. (M), for further information call 800–677–7860. **Amadeus porcelain teacup,** $72—Richard Ginori (M), 41 Madison Ave., New York 10010; 212–213–6884. **Alhambra porcelain teacup and saucer,** gold and platinum, $480—Bernardaud (M), 10 Willow St., Moonachie, NJ 07074, 201–507–1550. **Stafford Flowers bone china teacup by Spode,** $124; **saucer,** $50—The Royal China & Porcelain Companies, Inc. (M), 41 Madison Ave., New York 10010; 212–683–7130. **Contessa Green porcelain teacup,** $63, **saucer,** $42. **Pincio Green porcelain teacup,** $80; **saucer,** $54—Richard Ginori, (M), 41 Madison Ave., New York 10010, 212–213–6884. **Place settings, top row from left to right: Place Setting #1: Variations,** sand, hand-painted porcelain; bread & butter, $95; dinner, $145. **Nacres,** green, charger, $215/five-piece place setting for Variations and Nacres, $560—Putforcat (M), for stores contact Putforcat at 212–684–6760. **Jacques Molin salad plate,** $95—Bergdorf Goodman (R), 1 W. 57 St., New York 10019, 212–753–7300. **Pyramid and Rosenborg silver-plated flatware** (mixed), **Rosenborg,** $215; **Pyramid,** $250/five-piece setting—Royal Copenhagen/Georg Jensen Silversmiths (M,R), 683 Madison Ave., New York 10021; 212–759–6457. Georg Jensen Silversmiths (M,R), 959 North Michigan Ave., Chicago, IL 60611, 312–642–9160. Georg Jensen Silversmiths (M,R), South Coast Plaza, Costa Mesa, CA 92626, 714–662–2644. **Eclipse champagne flute (shown as water glass),** $28—Sasaki (M), 41 Madison Ave., New York 10010; 212–686–5080. **Place Setting #2: Contessa Green porcelain salad plate,** $61— Richard Ginori (M), 41 Madison Ave., New York 10010; 212–213–6884. **Andlau luncheon plate,** $125—Lalique (M), for stores contact Lalique at 212–684–6760. **Jacques Molin star charger,** aqua, $92 —Henri Bendel (R), 712 Fifth Ave., New York 10019; 212–247–1100. **Michael Aram's Twigware,** silver plated, $75—Neiman Marcus (R), 800–634–8146. **Urias glass sphere for Mottura,** small, 3" dia. (2 larger sizes available), $30—Fillamento (R), 2185 Fillmore St., San Francisco, CA 94115, 415–931–2224. **Place Setting #3: Ruban Or porcelain salad plate,** $60—Christofle (M) available at Pavillions Christofle in New York City, Chicago, San Francisco and Beverly Hills; for further information call 212–683–4616. **Venetian dinner plate by David Lindley for Mapin & Webb,** $90—Henri Bendel (R), 712 Fifth Ave., New York 10019; 212–247–1100. **Ventura Ruby bone china service plate,** by Royal Worcester, $100—The Royal China & Porcelain Companies Inc. (M), 41 Madison Ave., New York 10010; 212–683–7130. **Royal Pearl silver-plated flatware** (forks), by Arthur Price of England, $200/five-piece place setting—Neiman Marcus (R), 800–634–8146. **Scof wood-handled knife,** $150/five-piece place setting—Avventura (R), 463 Amsterdam Ave., New York 10024; 212–769–2510. **Bizet wine decanter** (shown without stopper), $293—Saint Louis (M), 745 Fifth Ave., New York 10151, 212–838–3880. **Venezia throw,** olive/beige, $244—Anichini (M), Route 110, Tunbridge, VT 05077, 802–889–9430. **Place Setting #4: Triade silver-plated flatware,** $208—Christofle (M,R) available at Pavillions Christofle in New York City, Chicago, San Francisco and Beverly Hills, for further information call 212–683–4616. **Century salad-dessert plate,** Limoges china, $75—Tiffany & Co. (M,R), 727 Fifth Ave., New York 10022; 800–526–0649. **Due porcelain dinner plate,** #9380 SK/BL sky, $26—Taitu (M), PO Box 58090, Dallas, TX, 214–742–8805. **Jacques Molin charger,** $125—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212–753–7300. **Jeweled napkin,** $6—Chateau X (M), 250 Mercer St., New York 10003; 212–477–3123. **Place setting #5: Marco Polo porcelain salad plate,** $55—Haviland & Co. (M), 41 Madison Ave., New York 10010; 212–686–0050. **Louis XV porcelain dinner plate,** $81—Ravnaud (M), 625 Madison Ave., New York 10022; 212–826–4100. **Brown service plate,** #16063, $98—Richard Ginori (M), 41 Madison Ave., New York 10010, 212–213–6884. **Isabel Lam's Sphere flatware,** $125/five-piece place setting—Isabel Lam flatware available at the following retail sources: Archetype Gallery, 137 Spring St., New York 10012, 212–334–0100; Material Possessions, 54 E. Chestnut, Chicago, IL 60611, 312–280–4885. Gump's, 250 Post St., San Francisco, CA 94108, 800–444–0450. By Design, 131 N. La Cienega Blvd., Los Angeles, CA 90048, 213–652–9230. **Place settings, bottom row, from left to right: Place Setting #6:** Djerba soup bowl, $600—Hermes (M), 745 Fifth Ave., New York 10151, 800–441–4488. **Uno porcelain dinner plate,** #9360 TQ, turquoise, $23—Taitu (M), PO Box 58090, Dallas, TX 75258; 214–742–8805. **Jacques Molin black-and-white charger,** $75—Barneys New York, 106 Seventh Ave., New York 10011, 212–929–9000. **Malmaison silver-plated flatware,** $208—Christofle (M) available at Pavillions Christofle in New York City, Chicago, San Francisco and Beverly Hills; for further information call 212–683–4616. **Star tole tray,** $225—Hollyhock, 214 N. Larchmont Blvd., Los Angeles, CA 90004. **Royal Devon water goblet,** $35—Gorham (M), PO Box 906, Mt. Kisco, NY 10549, 914–242–9300. **Urias glass sphere for Mottura,** small, 3" dia. (2 larger sizes available), $30—Fillamento (R), 2185 Fillmore St., San Francisco, CA 94115, 415–931–2224. **Place setting #7: Amadeus porcelain soup bowl,** $96—Richard Ginori (M), 41 Madison Ave., New York 10010, 212–683–6884. **Carre D'Or dinner plate,** $85—Fitz & Floyd (M), 2055-C Luna Rd., Carrollton, TX 75006, 214–484–9494. **Glass slab** used as service plate, #HA203, $42 to $50—AnnieGlass Studio (M), for stores call 408–426–5086. **New Kings sterling silver** from the Ralph Lauren Home Collection, $400/five-piece place setting—Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10036, 212–642–8700. **Toujours L'Amour and Olympia napkins,** gold, $24/ea.—for stores contact: A² (M), 226 W. 10 St., New York 10014, 212–633–2890. **Glasses, from left to right: Toasting glass** by Borek Sipek for Driade, $14—Driade New York Inc., 212 E. 57 St., New York 10022, 212–888–5375. **Lotus water goblet,** $38—Sasaki (M), 41 Madison Ave., New York 10010, 212–686–5080. **Anchorage wineglass** (discontinued), $96—Saint Louis (M), 745 Fifth Ave., New York 10151, 212–838–3880. **Mondo wineglass,** 9 oz., $35—Ittala (M), PO Box 879, Mahopac, NY 10541, 914–628–1616. **Clos Vougeot Burgundy glass** (in background), $240—Lalique (M), for stores contact Lalique at 212–684–6760. **Double Helix water goblet,** $28—Sasaki (M), 41 Madison Ave., New York 10010, 212–686–5080. **Eclipse champagne flute (shown as water glass),** $28—Sasaki (M), 41 Madison Ave., New York 10010, >

212-686-5080. **Lismore claret glass** by Waterford, $50—Waterford/Wedgwood (M), 800-677-7860. **Romanian water goblet,** $12.50—Wolfman-Gold & Good Company, 116 Greene St., New York 10012, 212-431-1888. **Laurin gold wineglass,** $23—Gorham (M), PO Box 906, Mt. Kisco, NY 10549, 914-242-9300. **Hayworth wineglass,** $34—Lenox Crystal (M), for further information contact 800-635-3669. **Vence wineglass,** $64—Baccarat (M,R), 625 Madison Ave., New York 10022, 212-826-4100. **Place setting #8: Gold bowl with squares,** #1400, $190—Salvatore Polizzi (M), 5055 West Jefferson Blvd., Los Angeles, CA 90016, 213-731-6390. **Nature dinner and salad plates,** $150/six-piece place setting—Michaela Bendu (artist), 625 E. 6 St., New York 10009, 212-473-3416. **Gold service plate,** $28—Sasaki (M), 41 Madison Ave., New York 10010, 212-686-5080. *Pages 40 and 41.* **Tea-coffee service, from left to right, top to bottom: Amadeus porcelain teacup,** $72—Richard Ginori (M), 41 Madison Ave., New York 10010, 212-213-6884. **Pinocio Green teacup,** $80, **saucer,** $54—Richard Ginori (M), 41 Madison Ave., New York 10010, 212-213-6884. **Ulander Powder Ruby teacup & saucer,** by Wedgwood $205—Waterford/Wedgwood USA, Inc. (M), for further information call 800-677-7860. **Stafford Flowers bone china teacup,** by Spode, $124, **saucer,** $50—The Royal China & Porcelain Companies, Inc. (M), 41 Madison Ave., New York 10010, 212-683-7130. **Royal Copenhagen coffeepot,** $205—Avventura (R), 463 Amsterdam Ave., New York 10024, 212-769-2510. **Louis XV coffeepot,** $218—Raynaud (M,R), 625 Madison Ave., New York 10022, 212-826-4100. **Alhambra porcelain teacup and saucer,** gold and platinum, $480—Bernardaud (M), 10 Willow St., Moonachie, NJ 07074, 201-507-1550. **Calvin Tsao's Flip Flop for Swid Powell dessert-salad plate,** $95/five-piece place setting—at Bloomingdale's, for information on other stores contact Swid Powell, 213 E. 49 St., New York 10017, 212-753-0606. **Florentine Turquoise bone china dessert plate** by Wedgwood, $46—Waterford/Wedgwood (M), 800-677-7860. **Rosemonde Nairac's teacup and saucer for Rosenthal's artist series,** $237—Rosenthal (M), 66-26 Metropolitan Ave., Middle Village, NY 11379, 718-417-3400. **Contessa Green porcelain teacup,** $63—Richard Ginori (M), 41 Madison Ave., New York 10010, 212-213-6884. **Nacres teacup and saucer,** sand, hand-painted Limoges, $195—Puiforcat (M), for stores contact Puiforcat at 212-684-6760. **Arabia's Harlequin Gold cup and saucer,** $29.50—Designor Inc. (M), PO Box 220, Purchase, NY 10577, 914-939-8269. **Federal Gold teacup,** $49/set with saucer—Lenox China (M), 800-635-3669. **Venetian teacup and saucer by David Lindley for Mapin & Webb,** $95—Henri Bendel (R), 712 Fifth Ave., New York 10019, 212-247-1100. **Tiles Mosaic teacup,** $12.50, **saucer,** $8.50—Dansk (M), Radio Circle, Mt. Kisco, NY 10549, 914-666-2121. **Crackle Spindle table lamp,** aluminum, $270—Driade (R), 212 E. 57 St., New York 10022, 212-888-5375. **"Village by a River" painting,** $450—John Rosselli International Corp. (R,T), 523 E. 73 St., New York 10021, 212-772-2137. **Silver-plated coffee-tea service by V. Lorenzo Porcelli for Dansk: beverage server,** $135; **sugar bowl,** $55; **creamer,** $60; **platter,** $90—Dansk International Designs, Ltd. (M), Radio Circle, Mt. Kisco, NY 10549, 914-666-2121. **Chair slipcovers,** Nina Campbell's Durrington from the Glenorchy Prints Collection, #NCF104/05—Osborne & Little (T), 979 Third Ave., New York 10022, 212-751-3333.

42 AN ENGAGING AMERICAN LOOK *Pages 42 to 49.* **The American Portfolio collection by Milling Road, a division of Baker Furniture**—Baker Furniture, 1661 Monroe Ave., NW, Grand Rapids, MI 49505, 616-361-7321. Milling Road is available through many fine furniture and department stores, 616-361-7321. **Builders and owners**—Eberhart Bros., Inc., 312 E. 82 St., New York 10028, 212-570-2400. **Project Architect**: John F. Wilson IV Architect, Roanoke Island, NC 27954, 919-473-3282. **Painting and finishing throughout the house** by Robert Frost—Deming & Burt, Inc., 28 Argyle Ave., West Hartford, CT 06107, 203-521-1250. **Wall colors**, striped living room and dining room, Benjamin Moore white, #401 with Chartreuse, #1C-401 stripe. Bedroom walls, yellow #1B-317, trim, 2E, #319. Front hall, #3B-809. *Pages 42 and 43.* Front hall: **Federal bow-front-style sideboard,** #10.305.1, 54 ½" w., 20 ½" d., 34 h., $2,240. **Chippendale-style side chair,** #10.450.1, (COM) requires 3 yds fabric, 21" w., 22 ¾" dia., seat 18 ½" h. (covered in white duck and trimmed in purple ribbon), $785. **Upholstered bench,** #10.200.1, with scrolled legs, 21" w., 17 1/16" dia., 17 ¾" h., (COM) requires 1 yd of fabric, covered in white duck and trimmed in purple ribbon, $599—Baker Furniture, 1661 Monroe Ave., NW, Grand Rapids, MI 49505, 616-361-7321. **Purple ribbon trimming Chippendale side chair and upholstered bench,** Ophelia—Hyman & Hendler (R), 67 W. 38 St., New York 10018, 212-840-8393. **19th-century oval portrait,** $4,950/pr—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014, 212-243-7740. **Tole single-arm sconce,** #467A, $900/pr.—John Rosselli International (R,T), 523 E. 73 St., New York 10021, 212-772-2137. **Sandblasted glass urn,** #855001, $400—The L.S. Collection (R,T), 765 Madison Ave., New York 10021, 212-472-3355. **Antique creamware dish,** with brown and blue trim, $525—Trevor Potts Antiques, Inc. (R,T), 1011 Lexington Ave., New York 10021, 212-737-0909. **Glass witch ball,** $55—Katie Ridder Home Furnishings (R,T), 944 Lexington Ave., New York 10021, 212-861-2345. **Framed photograph, silver candlesticks, match strike**—personal collection. *Pages 44 to 47: Living room.* **Victorian writing table,** #10.650.1, single drawers, maple solids with cherry veneer, 36" w., 22" dia., 29" h., $1,129—Baker Furniture, 1661 Monroe Ave., NW, Grand Rapids, MI 49505, 616-361-7321. **Alabaster urn,** $2,000/pr.—Katie Ridder Home Furnishings, (R) 944 Lexington Ave., New York 10021, 212-861-2345. **19th-c. creamware dessert plate; clay figure**—Niall Smith Antiques, 344 Bleecker St., New York 10014, 212-255-0660. **Hand-colored photograph,** "Shells," by Leah Demchick, $1,000—Staley-Wise Gallery, 560 Broadway, New York 10012, 212-966-6223. **French faux-shagreen perfume box,** c. 1925, $250—Joseph Moore & Co. (R,T), 412 E. 50 St. New York 10022, by appt., 212-223-1027. **Throw pillow fabric,** Monferato, #3007, cotton damask, by Groves Brothers Fabrics and Wallcoverings. For stores near you call: 817-332-1274; also available through—Christopher Norman Inc. (T), 504 E. 74 St., New York 10021, 212-879-6559. **Blue English footed porcelain bowl with neoclassic pattern,** $850—Katie Ridder Home Furnishings (R,T), 944 Lexington Ave., New York 10021, 212-861-2345. **Ribbed hurricane lamps,** small #3926-7, $225, large, #3921-2, $450; **silver box,** #4628, $450—John Rosselli International, 523 E. 73 St., New York 10021, 212-772-2137. **White wicker table,** #6613, 30" x 22" x 30" h., $995—The Wicker Garden (R), 1318 Madison Ave., New York 10128, 212-410-7000. **Green glass vase lamp,** $375—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021, 212-737-2252. **Chambered nautilus shell,** $65—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021, 212-593-4341. **Metal planter,** $250—Full House (R), 133 Wooster St., New York 10012, 212-529-2298. **Lounge chairs,** late-19th-c. reproductions, #6413, 28" w., 32" dia., 34 ½" h., $1,557 (COM); **Chippendale wing chair,** #461, 32" w., 33" dia., 20" h., $1,470 (COM); **Chesterfield sofa,** #819.88, 88" w., 43" dia., 30" h., $3,528 (COM)—Baker Furniture, 1661 Monroe Ave., NW, Grand Rapids, MI 49505, 616-361-7321. **Lounge chairs** upholstered in wedgwood "Kanvastex," #50, with white welting "Kanvastex," #11, $20/yd.—Covington Fabrics (M), 267 Fifth Ave., New York 10016, 212-689-2200. **Wing chair** upholstered in white matelasse, #45650.02; **Chesterfield sofa** slipcovered in stripe, #78532.04—Brunschwig & Fils (T), 979 Third Ave., New York 10022, 212-838-7878. **Sisal carpet,** 10' x 13', $499—ABC Carpet & Home (R), 888 Broadway, New York 10003, 212-473-3000. **Antique paisley throw** $325—Paula Rubenstein Antiques (R,T), 240 Lafayette St., New York 10012, 212-966-8954. **White lyre-back iron garden chair,** $750—Full House (R), 133 Wooster St., New York 10012, 212-529-2298. **White lacquered Smedvik coffee table,** $98—IKEA (R), for more information and stores in the U.S. and Canada call, 412-747-0747. **Shell,** on coffee table, $450—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021, 212-593-4341. **Crystal ball with swirling air bubbles,** made in Italy, $98—D.F. Sanders & Co. (R), 386 W. Broadway, New York 10012, 212-925-9040. *On mantel.* **Blue sandblasted glass urn,** #855002, $375—The L.S. Collection (R), 765 Madison Ave., New York 10021, 212-472-3355. **Louis XVI gilt mirror,** $2,950—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014, 212-243-7740. **Blue colored photo** by Don Freeman, $1,250; **shell dish** (shown on plate stand), $75—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021, 212-593-4341. **Green matchstrike,** $450; **chrome urn andirons,** $1,500—J. Dixon Prentice (R,T), 1036 Lexington Ave., New York 10021, 212-249-0458. **Fireplace tools**, brass and steel, #LEB 1108, $4,500 (list)—Danny Alessandro, Ltd. (R,T), 307 E. 60 St., New York 10022, 212-421-1928. **Blue throw**, $325—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021, 212-861-2345. **Framed photograph** (over sofa) by Edward S. Curtis, "The Offering," $2,800—Godfrey Simpson Antiques (R,T), 375 Bleecker St., New York 10014, 212-242-7815. **Framed photograph** (small framed, over sofa) by Don Freeman, $1,250—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021, 212-593-4341. **White European square pillowcase,** three-line pattern, $220—Pratesi (...), Madison Ave., New York 10021, 212-288-2315. *Dining room.* **Victorian writing tables,** #10.650.1, 36" w., 22" dia., 29" h., $1,129/ea.; **side table** #10.101.1, single-drawer above and shelf below, solid-brass hardware, maple solids and cherry veneer 22" dia., 27" h., $729—Baker Furniture (M), 1661 Monroe Ave., NW, Grand Rapids, MI 49505; 616-361-7321. **St. Homes Parlor chair,** #467, 32 ½" w., 39" d., 34" h., $1,167 (COM), from Baker's stered furniture collection—Baker Furniture (M), 1661 Monroe NW, Grand Rapids, MI 49505; 616-361-7321. St. Homes chair upholstered in white "Kanvastex," #11, with wen Caribbean "Kanvastex," #212, $20/yd.—Covington Fabrics Fifth Ave., New York 10016; 212-689-2200. **Antique mod boat,** $700—Leroma & Co. (R, T), 135 Sullivan St., Ne 10012, 212-477-6304. **White steel garden basket,** $1,250 Deux Antiques (R,T), 369 Bleecker St., New York 212-243-7740. **English Shaker blue trunk,** $750—Godfre son Antiques (R,T), 375 Bleecker St., New York 212-242-7815. **Victorian sofa,** Earl Ward Duncan Phyfe handcarved solid mahogany, #6710, 31" d., 80" w., 36" h., (COM) or select from 38 fabrics—Victorian Classics, Inc. Box 60, Montgomery, AL 36101; 800-547-5240. Victo shown in **stripe fabric,** Yabat, #12, $28/yd.—Covingto (M), 267 Fifth Ave., New York 10016; 212-689-2200. **White chair,** $365; **sisal carpet**, $499—ABC Carpet & Home Broadway, New York 10003; 212-473-3000. **Blue glass vas** $375—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 212-737-2252. **Anglo Irish tumbler,** c. 1840, $1,850/pr.; **miniature slant-top table,** Regency, c. 1830, $1,250- Moore & Company (R,T), 412 E. 50 St. New York 10022; 212-223-1027. **Cobalt blue water pitcher,** by Lindt-S made in Japan, $42—D.F. Sanders & Co. (R), 952 Madis New York 10021; 212-925-9040. **Egg basket**, personal c **Cabinet,** #10.072.1, patterned after the Dutch *Kas* or three-tray drawers and shirt dividers above, two drawers bel brass hardware. Maple solids and cherry veneer, 64" w., 23 69" h. $5,025—Baker Furniture (M), 1661 Monroe Ave., NW Rapids, MI 49505; 616-361-7321. **Grape basket,** $525 Deux Antiques (R,T), 369 Bleecker St., New York 212-243-7740. **19th-c. English pastoral oil painting, una** $850—Godfrey Simpson Antiques (R,T), 375 Bleecker St., N 10014; 212-242-7815. **Two-tiered server with carved sw ports,** #10.309.1, 42" w., 16" dia., 30 ⅞" h., $1,579—F American Portfolio collection by Milling Road, a division Furniture—Baker Furniture (M), 1661 Monroe Ave., NW Rapids, MI 49505; 616-361-7321. **Mercury glass**, $400/set es; **silver china Art Deco tea service**, $200/set of 4—Paula stein (R,T), 240 Lafayette St., New York 10012; 212-966-89 **Apothecary bottle**, $150—Newel Art Galleries (R,T), Inc 53 St., New York 10022; 212-758-1970. **Barnacle pot** Robert Homma William Lipton (R,T), 27 E. 61 St., N 10021; 212-593-4341. **Turkish lantern**, $375—Katie Rid Furnishings (R,T), 944 Lexington Ave., New York 212-861-2345. **Wooden model airplane**, $300—Paula R (R,T), 240 Lafayette St., New York 10012; 212-966-895 **dining table**, #10.400.1, maple solids and cherry veneer, 54 dia., 30" h., extends to 94" with two 20" fillers, $2,055; **Emp armchair,** #10.453.1, 22 ½" w., arm 34 ⅜", seat 27 ½" h., s h., $915. **Empire-style side chair,** #10.452.1, 21" w., 22 34 ⅜" h., seat 18 ½" h., $785—all from the American Portfol tion by Milling Road, a division of Baker Furniture—Baker F 1661 Monroe Ave., NW, Grand Rapids, MI 49505; 616-3 **Still-life photograph,** "Large Wine Bottles," by John $1,900—Staley-Wise Gallery, 560 Broadway, New York 212-966-6223. *Page 48 and 49: Bedroom.* **Oval bamboo ta wicker top,** #4101G, $1,500—Newel Art Galleries (R,T), E. 53 St., New York 10022, 212-758-1970. **Regina lamp** Up, $389—Lees Lighting Studio (R), 1755 Broadway, 10019, 212-581-4400. **Striped wood vessel,** by Robert S #690019, $300—The L.S. Collection (R), 765 Madison A York 10021; 212-472-3355. **18th-c. Chinese vase**, $575 Gordon Foster (R,T), 1322 Third Ave., New York 212-744-4922. **Empire-style poster bed**, #10.250.1, 66 ½ ½" dia., 88 ⅛" h., $2,375; **Empire chaise** #10.458.1, 53 dia., 33 ⅝" h., $2,109—Baker Furniture (M), 1661 Monroe A Grand Rapids, MI 49505; 616-361-7321. **Cushion and** Yvonne color #5003, cotton damask, by Groves Brothers Wallcoverings. For stores near you call: 817-332-1274; also

—Christopher Norman (T), 504 E. 74 St., New York 10021, 0–6559. **Pair of button tufted lounge chairs**, #477, 33" w., 31" h., $1,310/ea (COM); **ottoman,** #467.11, 30" w., 30" ½" h., $950 (COM)—Baker Furniture (M), 1661 Monroe W. Grand Rapids, MI 49505; 616–361–7321. Tufted lounge nd ottoman, #86E552-49, fern—F. Schumacher & Co. (T), rd Ave., New York 10022; 212–213–7883. **Black-and-white throw, black-and-white plaid blanket, wood tray**—Niall Antiques (T), 344 Bleecker St., New York 10014; 5–0660. **Pair of tole star wall sconces**, with gilt finish, $1,128/pr.—John Rosselli, Ltd. (R,T), 255 E. 72 St., New 021; 212–737–2252. **Pair of dog brass andirons**, $1,250; **rerods,** $650—J. Dixon Prentice (R,T), 1036 Lexington Ave., ork 10012; 212–249–0458. **mercury glass cup** on mantel, set of 4, $200/set—Paula Rubenstein (R), 240 Lafayette St., ork 10021; 212–966–8954. **Pair metal silhouette candle-**$336—Dampierre and Co. (R,T), 79 Greene St., New York 212–966–5474. **Framed portrait of C.D. Jackson,** -American Folk Art Gallery, 374 Bleecker St., New York 212–366–6566. **Miniature on ivory,** members of Sedgewick rish, $1,000—Joseph Moore & Company (R,T), 412 E. 50 St. ork 10022; by appt.; 212–223–1027. **Oval portrait**, 19th c., pair, $4,950/pr.—Pierre Deux Antiques (R,T), 369 Bleecker e York 10014; 212–243–7740. **White crackle glaze lamp,** one of a pair, #7375, $2,250/pr.—Hamilton-Hyre Antiques 13 Bleecker St., New York 10014, 212–989–4509. **Celluloid** 300—Limited Editions (R), 253 E. 72 St., New York 10021, –5563. **Hemstitch full sheets**, $45 to $55; **standard pil-**, $50/pr., super percale ehte—Wamsutta; 800–344–2142. **le spread**, $500—Pierre Deux Antiques, 369 Bleecker St., ork 10014; 212–243–7740. **Yellow and olive beacon blan-**50—Paula Rubenstein (R), 240 Lafayette St., New York 12–966–8954. **Sisal carpet**, 10' x 13', $499—ABC Carpet & R), 888 Broadway, New York 10003, 212–473–3000. **Faux-** **chair with rush seat**, $1,250—Trevor Potts Antiques, Inc., 011 Lexington Ave., New York 10021, 212–737–0909.

OSSOVER STAR *Pages 50 to 55:* **Designer: Sherri** a—Donghia Furniture & Textiles (T), 485 Broadway, New 013; 212–925–2777. All items listed from Donghia. *Pages 50* **Hyperion lamp,** #A9708; **Studio X chairs**, #4811, in #4910-22,13, taffeta; **Madrid tables in gold leaf**, custom **Marco sofa**, #2103 in **Palio**, #6504-04, wool damask; **Lu-**Club chairs, #2101 in **Regatta**, #6503-02, wool damask; **coffee table in faux-ivory finish**; **Cythera lamp**, **Wallpaper,** Torino, hand-printed; **contemporary hand-**velvet Venetian wall hanging; **antique Venetian pillows**—private collection. *Pages 52 and 53:* **Plaza Suite club chair**, #4441, in two colors of Palazzo, #4910-13/09, taffeta; **Paris hall chair**, #7911 in Palazzo, #4910-13 taffeta; **Dilorenzo chair**, #4211 in Clairvaux #5731-09, cotton tapestry; **drapery** in Palazzo, #4910-10, taffeta, all Donghia. **Venetian chandelier,** late 19th c.—private collection. *Pages 52 and 53:* **Fabrics: Carnevale,** #5500-02 cotton; **Check Stripe,** #3200-02, cotton; **Trebizond,** #5775-04; **Sequoia,** #6610-02,04,05,07, cotton damask; **Tabriz,** 5778-01,05,07, cotton. **Casper armchair,** 3721, in Lodz, #8601-08, linen; **Phantom side chair,** #3911, in Palazzo, #4910-19, taffeta; **wallpaper,** Mars, #W615-01,04,08,09, 27" trimmed w., 36" vertical rpt., 15' single roll. From the Trophee Collection designed by Paul Mathieu and Michael Rey. *Pages 54 and 55:* **Marble Clio vase** (holding greens); **Indian mirrored bedspread**; **Moroccan mother-of-pearl inlay dressing table; antique silk throw** made from saris; **framed English stitched paper collages, framed Japanese paper collage**—private collection.

56 THE MAINE ATTRACTION *Pages 56 to 63:* **Architect: Peter Forbes, F.A.I.A., Landscape architect: Peter Forbes and Associates, Inc.,** 241 A Street, Boston, MA 02210; 617–542–1760 or PO Box 1096, Southwest Harbor, ME 04679; 207–244–5310. **Contractor:** Prin Allen and Sons, PO Box 1, Brooklin, ME 04616; 207–359–8850. **House size:** four structures, approximately 3,000 sq ft total. **Lot size:** 50 acres. **Exterior materials,** two main pavilions, reinforced concrete and steel trusses with glass walls; studio and children's house, wood frames with 4" thick vertical cedar. **Exterior stain,** Cabots Stain, gray. **Roof,** Lead Coated Copper—Revere Copper. **Interior Materials,** 4" vertical cedar, 3" rigid insulation—Owens-Corning. **Windows**, by Marvin; **doors**, sliding glass and aluminum, Roberson-Acadia. **Floors**, stone made by a local manufacturer. **Cabinets**, custom-made wood. **Lighting**, low-voltage track—Edison Price. **Hardware** by Stanley. **Fireplace** design by Peter Forbes and Associates—custom-made by John Goodwin, Inc., Southwest Harbor, ME 04679; 207–244–7805. **Kitchen range**, General Electric. **Refrigerator**, Sub-Zero. **Bathroom fixtures**, basins and brass by Kroin. *Pages 58 and 59:* **Plaid wool throws** by Missoni, $275/ea.—ABC Carpet & Home (R), 888 Broadway, New York 10003, 212–473–3000. **Gold wool throw**, $595—Hermès (R), 11 E. 57 St., New York, 212–751–3181. *Pages 60 and 61:* **Polyester acrylic resin with porcelain bowls**, $350/ea.; **sharkskin boxes**, small, $165, large, $500—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021, 212–593–4341. **Compote**, $500; **hand-blown candlesticks,** $180/pr.—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021, 212–861–2345. **Wire fruit tree**, $35—Pottery Barn (R), 250 W. 57 St., New York 10019, 212–315–1855. **Napkins**, $4/ea.—Renaissance (M), 295 Fifth Ave., New York, 212–532–3366. **Orange bowl with blue base**, $270—The I. S. Collection, 765 Madison Ave., New York 10021, 212–472–3355. **Quilt**, $1,520; **top sheet,** $460; **pillow shams,** $200/ea.—Pratesi Linens, Inc., 829 Madison Ave., New York 10021, 212–288–2315. **Hearth rug**, V'Soske (T), 155 E. 56 St., New York 10022, 212–688–1150. **Ceramic vase**, $165—Zona (R), 97 Greene St., New York 10012, 212–925–6750. **Black quilt with blue bars**, $2,900—Quilts of America, 431 E. 73 St., New York 10021, 212–535–1600. Joyce Wengloski's paintings can be seen at Harbor Square Gallery, 58 Bayview St., Camden, ME 04843.

64 TAPPING INTO THE TASTE OF THE FIRST LADY OF DECORATING **Designers: Mrs. Henry Parish II and Mr. Albert Hadley**—Parish-Hadley Associates, Inc., 305 E. 63 St., New York 10021, 212–888–7979. **Carved wood half-round ginger jar** with hand-painted chinoiserie decoration (also available in papier-mâché, #PH0001, 13" w., 24" h. x 8" dia., $1,500; **hand-carved basket-shaped wood footrest** with gold metal finish, #PH0002, 5 ½" h. x 14" w. x 18 ½" l., $2,100; **hand-painted wood Sheraton-style wig box on stand**, #PH0003, 30" h. x 17" w. x 11" dia., $3,600; **Louis XV-style wood corner stand** with three shelves, painted red finish and brass mounts, #PH0004, 16" w. x 29" h., $1,800; **hand-carved Louis XV-style** wood **wall bracket** with gilt finish, #PH0007, 16 ½" h. x 17" w. x 10 ½" dia., $2,700/pr.; **oval hand-carved wood ribbon mirror,** painted celadon finish, #PH0008, 19" w. x 34" h., $2,400; **six-sided papier-mâché lamp** with hand-painted chinoiserie decoration, #PH0010, 21 ½" h. x 5" dia. base x 7" lamp base dia., $1,275; **hand-carved wood decorative tassel** with gathered acanthus-leaf top, gilt finish, #PH0012, 13 ½" h. x 7" dia., $1,800; all from The Parish-Hadley collection for John Rosselli, available through—John Rosselli International Corp. (R,T), 523 E. 73 St., New York 10021, 212–772–2137; Ainsworth-Noah (R,T), Atlanta, GA, 404–231–8787; Kirk Brummel (R,T), Chicago, IL, 312–822–0760; George Nash (R,T), Dallas, TX, 214–744–1544; Turner-Greenberg (R,T), Dania, FL, 305–925–8303.

72 TRUSTING HER OWN EYE *Pages 72 to 77: Living room:* **Wallpaper,** Oxford Club Stripe, blue/white, #LWP00914—Polo/Ralph Lauren, Inc. (R), 867 Madison Ave., New York 10021, 212–606–2100. *Dining room:* **Wallpaper,** Hydrangea, #LWP00425—Polo/Ralph Lauren, Inc. (R), 867 Madison Ave., New York 10021, 212–606–2100. *Daughter's bedroom:* **Rug,** Whitney, red/white, #RUR622—Polo/Ralph Lauren, Inc. (R), 867 Madison Ave., New York 10021, 212–606–2100. *Master bedroom:* **Wallpaper,** Chesapeake, khaki/white, #LWP704—Polo/Ralph Lauren, Inc. (R), 867 Madison Ave., New York 10021, 212–606–2100.

108 FROM THORNHILL FARM The Ellis Island Centennial will be celebrated in 1992; for more details, call 212–883–1986.

IN THE GARDEN

Continued from page 27

aken by woodland when Morrell began tore it in 1980. He has kept to the plan original designers (hired by the Humes) egrate the Japanese design into its Long habitat. Native plants of both lands are posed along the paths: our native 'sandra (*P. procumbens*) across from the ese form; geraniums, gingers and Jack-'-pulpits from each place.

lanting with this mix makes it a ese-style American garden, not a ese garden," Morrell emphasizes. The re may explain why so many Ameri- coming to the garden with a purely 'rn eye, feel right at home. But you are to feel that way whether you know much about plants or not. "This is a place to meditate on our timeless bond with nature," says Morrell, "and our role as part of it, not dominators of it."

STROLL GARDENS

John P. Humes Japanese Stroll Garden, P.O. Box 671, Locust Valley, New York 11560; 516–676–4486; Thursday, Saturday, Sunday, 10 A.M. to 4 P.M., April through October. **The National Bonsai and Penjing Museum at the U.S. National Arboretum**, 3501 New York Ave., NE, Washington DC 20002; 202–475–4815; Monday through Friday, 8 A.M. to 5 P.M., Saturday and Sunday, 10 A.M. to 5 P.M., open year-round except Christmas. The museum contains an array of wildflowers and Bonsai trees. **Sansho-En at the Chicago Botanic Garden**, Lake-Cook Road, Glencoe, IL 60022; 708–835–5440; open from 8 A.M. to sunset and closed only on Christmas. **Chisen-Kaiyu-Shiki at The Japanese Garden**, 611 SW Kingston St., Portland, OR 97201; 503–223–1321; hours vary. Set in Washington Park, this large stroll garden is open year-round (except holidays) and features an antique tiered pagoda.

Margaret Roach, garden editor of Newsday, *lives in New York City four days a week and gardens in upstate New York the other three.*



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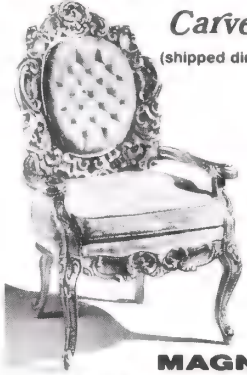
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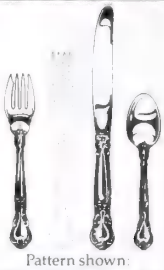
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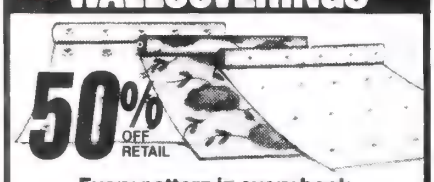


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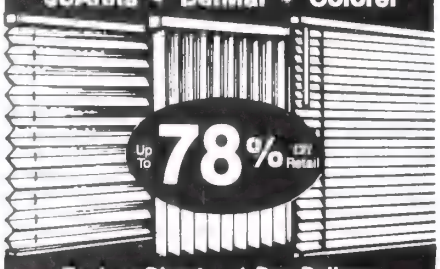
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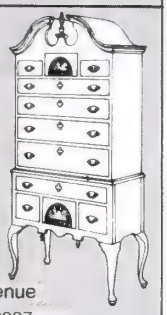
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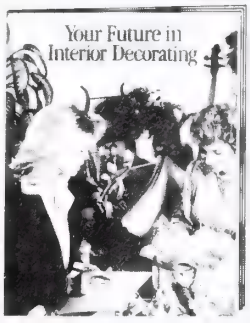
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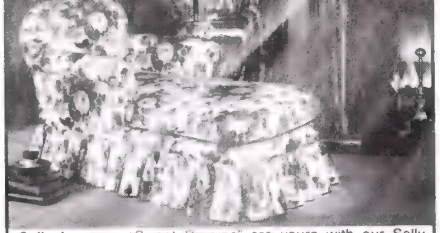
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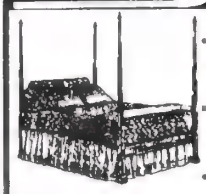
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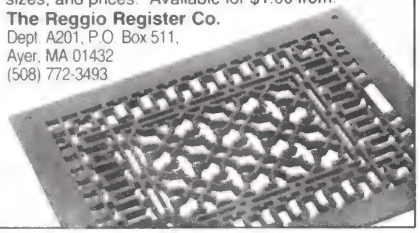
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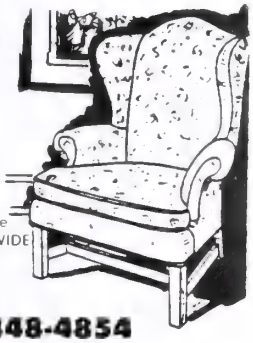


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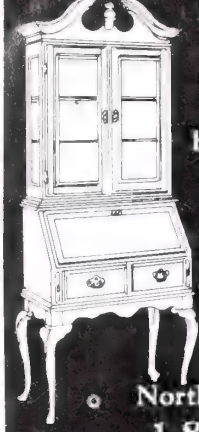
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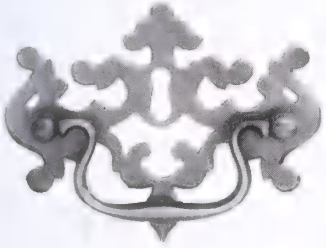
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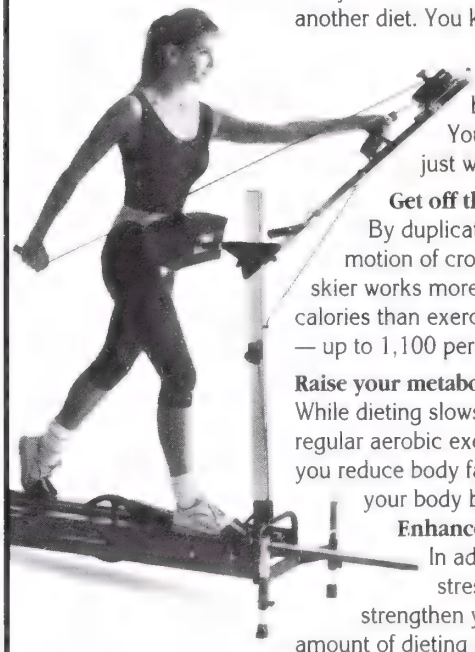
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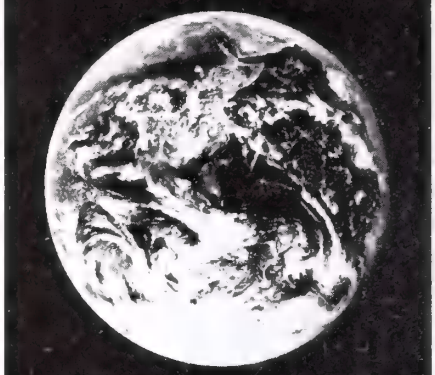
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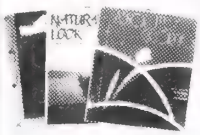
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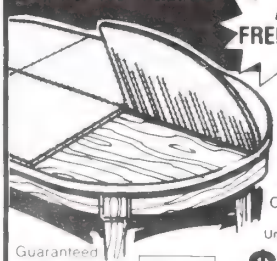
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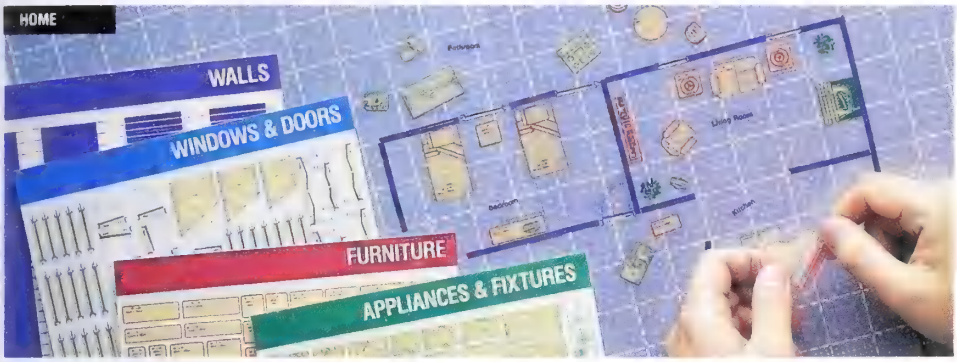
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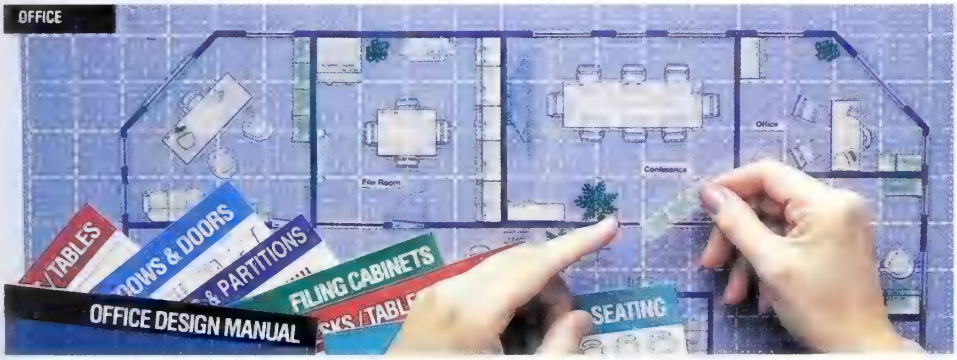
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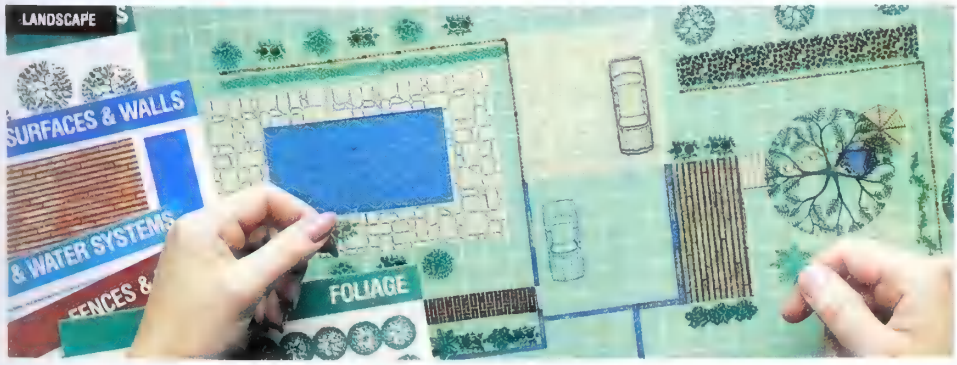
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My search for Anna

WHEN I WAS YOUNGER I never thought about the past. I didn't have time. The only family trees that really concerned me were the ones growing around Thornhill—the birch, the oak, the elms, the apple orchard that we planted. Now these trees are old enough to take care of themselves, and I find myself thinking about my own family tree, especially my Swedish heritage. And that is why Tom and I recently spent an afternoon on Ellis Island trying to trace the people who, in a way, planted me.

I am an American hybrid—half Swedish, a quarter English, the other quarter French, the granddaughter of immigrants. My mother came from Sweden "first class," even though she didn't know it. Her parents, Adolph Gustaf Nielsen, an artist, and his pregnant wife, Anna Elisabet, passed through Ellis Island in the fall of 1896, and then settled in Fall River, Mass. I suspect my grandfather wanted to become an instant American because he changed Nielsen to Nelson. He went on to become a fabric designer in the textile mills. Anna stayed home and gave birth to little Anna, my mother, in January 1897. Then came Arthur, Carl, and another little girl, Siegfriede.

I didn't know any of my grandparents, but I did inherit several Scandinavian treasures. I have my Swedish grandfather's stickpin, a flowered tablecloth from material he designed and—still in my closet—a heavy black velvet jacket trimmed with jet beads that belonged to my Swedish grandmother.

Now that I'm a grandmother, I sometimes think sadly about Anna from Göteborg, who never became a grandmother, dying when her oldest child was only nine. And now there is no one left to tell me more about Anna and Adolph. Ellis Island in New York harbor seemed a good place to get closer to them. I wanted to see what they saw when they came from Sweden, young and frightened yet full of hope. I wanted to try to imagine what they felt. I decided the time had come to look back.

When Tom and I were in New York, we took the subway down to Battery Park, then boarded a Circle Line Ferry to Ellis Island. It could have been a tourist boat anywhere—chatter, laughter, fun and games and hot dogs. But when we all walked off that ferry to the massive building where immigrants started arriving a hundred years ago, the rhythm changed, the pace slowed, the heart, at least mine, beat faster.

At Ellis Island we were all on a pilgrimage looking for our pilgrims

The Great Hall, where immigrants were registered and processed, is vast and haunting. Here is where my Swedish grandparents probably heard Greek, Italian, an Irish brogue for the first time. How confusing it must have been. How tiring, how exciting. I'm sure there wasn't time then to dwell on what they had left behind—their family, their friends—only great expectations of the new world.

The surrounding rooms h
the Ellis Island Immigration
seum. On the walls are the s
badges of courage the immig
carried with them—family
mentos, photographs, passpo
all telling the story of the t
million immigrants who ar
from 1892 to 1924. Today
descendants of those immig
account for almost half o
American people.

I, of course, looked fo
Swedish antecedents. I push
button and learned that h
million Swedes came to
United States between 188
1900. My grandparents were
tainly not alone. And altho
they were crowded with pe
these galleries were amazi
quiet. We were all on a pilg
age looking for our pilgrims.

I found several Adolph N
sens listed in the Wall of H
I'm not sure any one of them
ally belongs to me, but I ado
them anyway. We didn't
time to visit the Statue of Lib
another ferry stop, but then
ther did my grandparents. A
passed her, I simply waved
said thank you. I'm sure A
and Adolph did the same.

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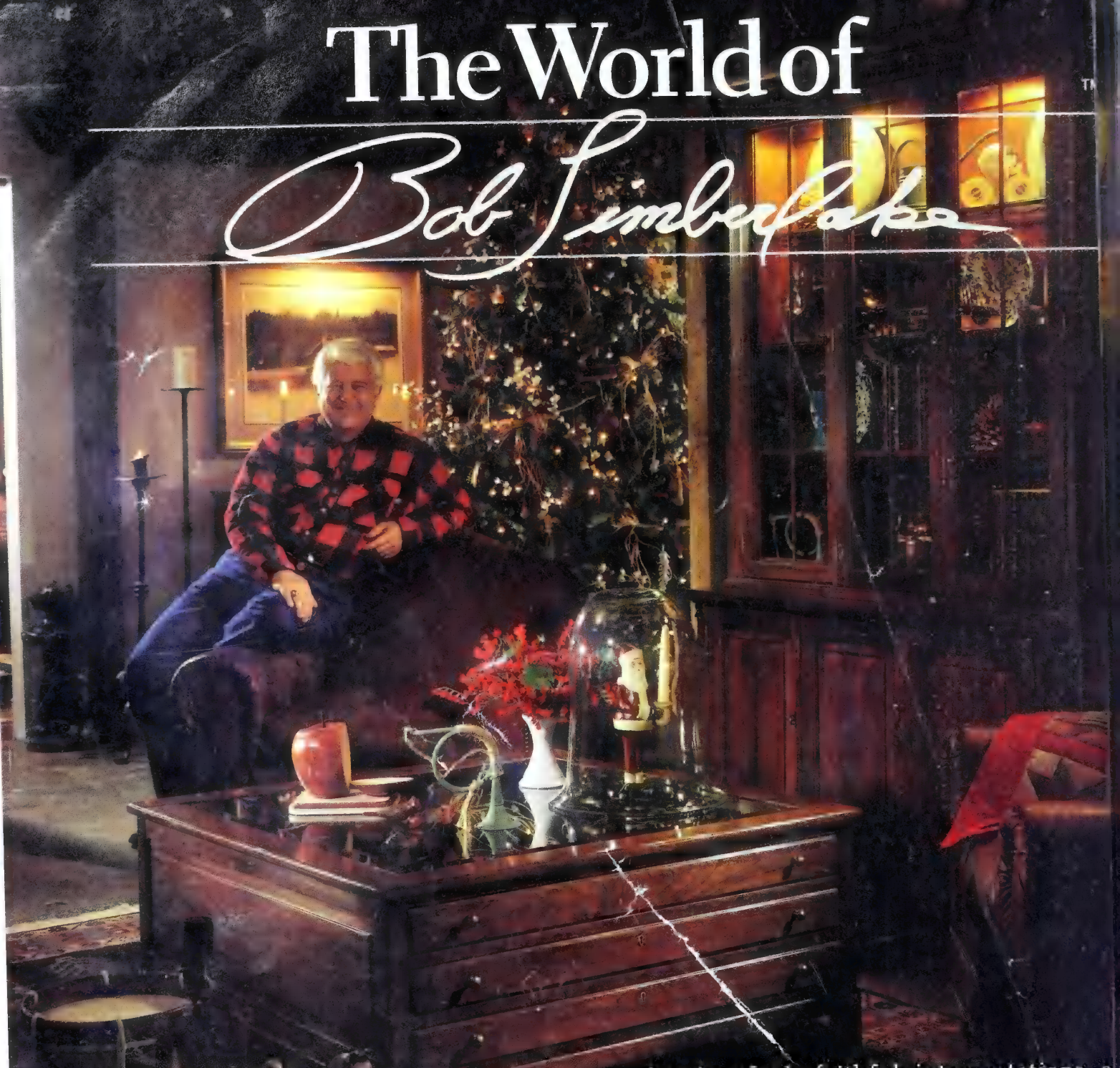
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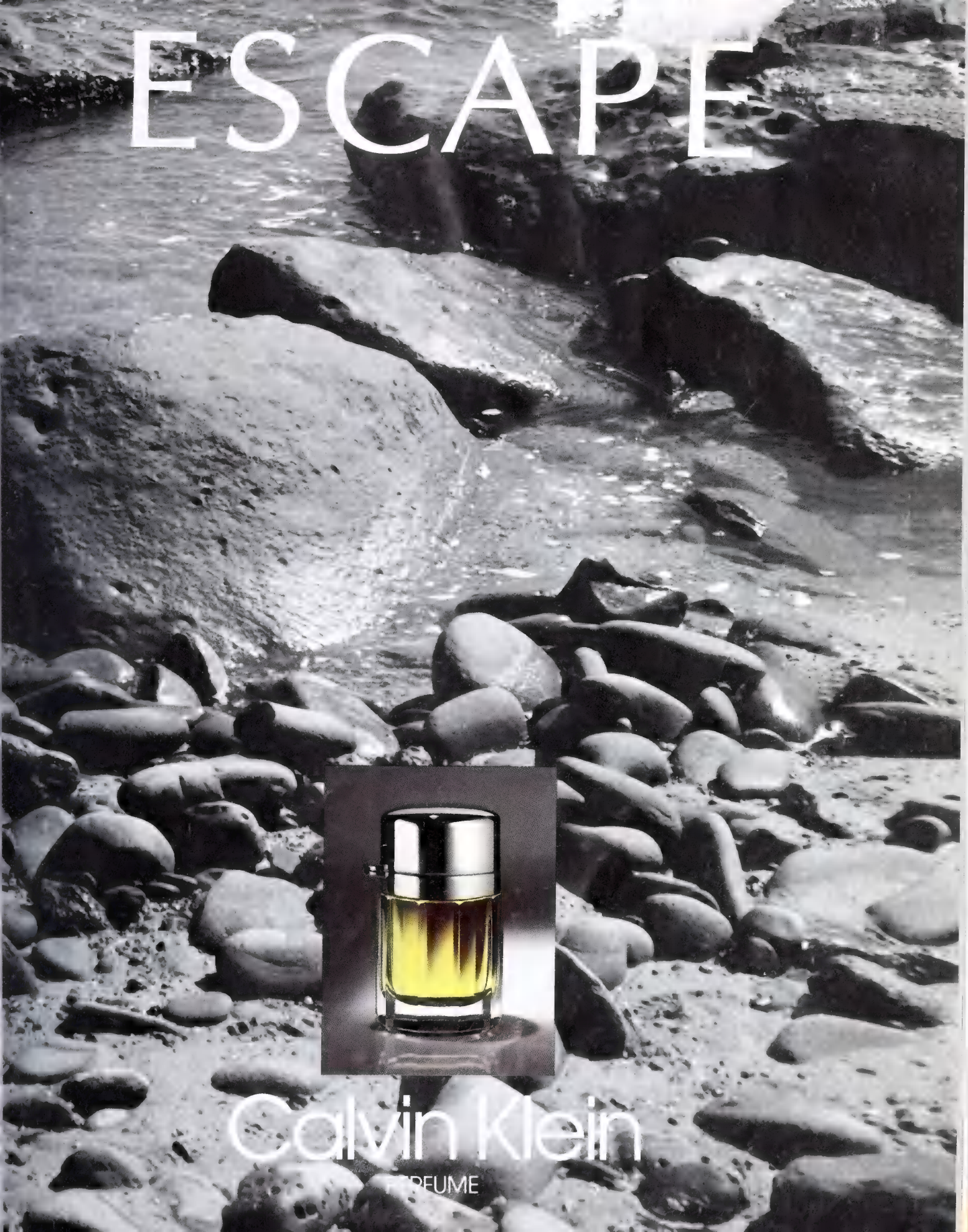


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The family practitioner

ON THE COVER: The new owners of an 1824 Beacon Hill row house kept the kitchen's venerable wood stove and cabinets when they moved in, but with the help of designers Linderman & Schenck they made the room a bright and cozy family center. Photograph: Jeff McNamara.

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They were a dynamic part of our American culture. Celebrated trademarks of yesteryear that captured the imagination of millions — and sparked their appetite for exciting new products.

Now you can own these treasured symbols in a prized art form — authentic collector spoons. Each one intricately sculptured in solid pewter and meticulously painted by hand to portray the famous mark it symbolizes. And each one *officially endorsed and authenticated* by the company represented.

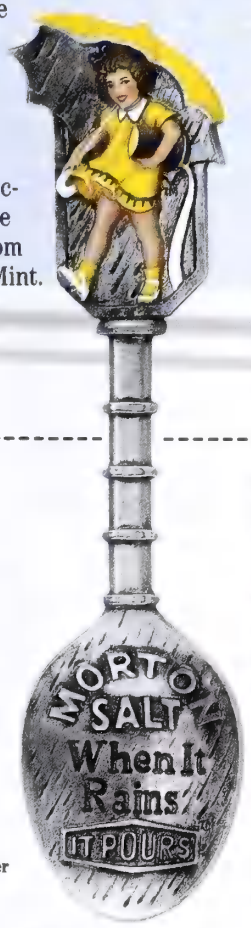
There are twelve fascinating spoons in all. Elsie the Cow. The yawning Fisk Tire boy. The little yellow Bon Ami chick. The urbane Sir Thomas Lipton...and more. Each captured in intricate hand-painted detail...remarkable right down to the tiny bristles on the Dutch Boy's paint brush.

Each spoon is accompanied by a specially written commentary about the famous company behind the advertising. And to showcase your complete collection, the handsome *mirrored wall display* will be provided at no additional charge.

Your original sculptured pewter spoons will be sent one every other month. The price is $37.50 per spoon. And the imported collection is available *exclusively* from The Franklin Mint.



Custom-designed mirrored display included.
Shown much smaller than actual size of approximately 17½" in height.



Introduced in 1914, the little girl with the umbrella made Morton Salt a household word all over America.

Spoon shown smaller than actual size of 5" in height.

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The Franklin Mint
Franklin Center, Pennsylvania 19091

Please enter my subscription to The Country Store Spoons collection, consisting of twelve hand-painted pewter collector's spoons depicting the advertising art of yesteryear, to be sent to me at the rate of one every other month. A mirrored wall display will be included as part of the collection at no additional charge.

I need SEND NO MONEY NOW. I will be billed for each spoon in two equal monthly installments of $18.75*, beginning when it is ready to be sent to me.

Plus my state sales tax and a total of $1.95 per spoon for shipping and handling.

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The Country Store Spoons Collection in Hand-Painted Pewter.

The grandmother who could do anything



IT HAPPENS every spring. Perhaps there is something about the way the sunlight strikes the land, as though coming through a great expanse of green water; perhaps it is the promising smell of the earth, damp from melted snow. Every spring I am back in the 1940s with Grandma and her chickens.

That was when my mother's parents, Grandma and Grandpa Tucker, came to live with us in our fifty-year-old white house with its green roof and primitive plumbing and heating. (In winter, ice used to form on the bedroom walls.) The little house stood at the end of a dirt road that wandered out from town before melting into the wild Ozark countryside behind our few acres. I was about two years old when Grandma and Grandpa, who had always been tenant farmers, were told that the farm they worked was sold and they had to leave immediately.

There was no question about whether Grandma and Grandpa would come and live with Mama, Daddy and me. We not only loved them, they could help us survive financially. Wartime prosperity had not yet come down our dirt road. Mama worked long hours as a practical nurse and Daddy, a salesman, went from job to job with long idle pe in betwe So Gra and Gra came to d clean, wash, h wood and lo ter me so tha ma and D could wo town. even th Grandm Grandpa in their si they did extra that brough money and m real differen the desperat cumstances that sent me to school in last year's outgrown shoe sent Mama to pawn her wedding ring to make the mortgage pay

Right away Grandpa built Grandma a chicken house where s stalled the flock of fifty hens brought from the tenant farm. Gran hens not only supplied us with at least one meat dinner a week the eggs we could eat, but Grandma sold the surplus eggs for that we had to pay cash for. And although I punched a schoolm the eye for even suggesting it, I can now confess that my ide dresses with a full skirt, yoke and three buttons in the back were by Grandma from the chicken feed bags that came in pretty (The solid-colored ones became my underwear.)

Grandma had an almost magical talent for making something nothing. Not only did she preserve every scrap of food she could

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The proof is in the testing. After ten weeks, you could see a 40% reduction in the appearance of little lines; 84% increase in moisturization. Advanced Night Repair has been shown to be three times more effective than original Night Repair in helping skin recover from the effects of daily environmental exposure.

our hard winters, but she was a forager before it became fashionable. Grandma and I, carrying worn burlap bags, would wander along country roads, looking for early wild greens to bridge what Grandma called the "hungry time" between winter and spring. In summer, we searched for wild fruits to be turned into deep-dish cobblers and glasses of jewellike jelly. Late autumn found us wrapped in wildly patterned mufflers and mittens of Grandma's own devising, collecting black walnuts and persimmons. And as we walked along, Grandma would sing to me. I can still hear her voice, sharp and high with its Ozark twang as she sang "Barbara Allen" and "Go Tell Aunt Rhody."

Our bags loaded, we would go home where Grandma let me help her cook our "plunder," as she called it, just as she let me help her bake our breads and pies and cakes—cooking lessons I never forgot. Grandma also taught me to sew and do fancy embroidery. I felt she could do anything.

Grandpa's vegetable garden yielded produce for sale as well as providing us with fruit and vegetables for the year. But as much as I loved Grandpa and his perfect Peter Rabbit garden, I was most fascinated by the chickens because they were connected with Grandma whom I loved totally. Grandma called me her little shadow with braids, and often as I tagged along after her, she would turn and pick me up, saying, "Come to Grandma, Baby. Let's go visit Grandma's chickens."

One of our most important visits occurred on the first day of weak spring sunshine when Grandma let the overwintered hens out into the poultry yard. A speculative glint in her eyes, she would lean on the fence, watching the portly hens. Tentatively, they scratched the ground before they remembered with their dim hen brains the summer and autumn before and industriously settled down to work, scratching busily for bugs with their scaly yellow feet. When I saw Grandma watching her hens, I realized she was thinking about replenishing the flock, and I knew that I would get to accompany Grandma to the poultry house in town.

The poultry house both butchered chickens and sold replacement chicks, priding itself on offering a wide selection of breeds, something Grandma respected because she was always searching for the perfect chicken. Grandma and I would wander hand in hand around the wonderful, chicken-smelling building, looking at the pens of peeping chicks and reading brochures that described each breed in exhaustive detail.

Grandma would carefully study these brochures as she searched for a bird that could be used both for eggs and meat. Sometimes she would be persuaded by the literature (and, I always felt, against her better judgment) to select one of the new, high-stepping crosses that usually came in plain white. However, Grandma's real loyalty lay with the older breeds: Plymouth Rocks, Rhode Island Reds, Dominiques and Buff Orpingtons. Grandma often ended up buying the rationalizing her decision as being the best for our needs. But I lieve that she chose them because she loved their colors and histo and, yes, even their old-fashioned sort of heavy, close-to-the-grou comfortable look—very much like that of Grandma herself.

As soon as the chicks grew up and took on their duties as laye we would have at least one that—no matter what the literat claimed—decided to go broody. This meant two things. First meant that this hen claimed a community nesting box as her o personal property and settled down to lay and hatch a clutch eggs. It also meant that as Grandma's delegate to gather the eggs had to deal with what had formerly been a placid, easygoing h now transformed by incipient motherhood to mindless ferocity.

> Grandma would grab the shotgun and race to the henhouse when she heard sounds of a weasel raid

For a little girl, gathering the e was often nerve-wracking. I avoided the wrath of a craz broody hen, I might be attacked a rooster seeking to defend harem. Coming from out nowhere, he would suddenly wh down the chicken yard, wild yell eyes starting from their socke wings flapping, and beak and tal ready. I never told Grandma h terrified I was because I knew she was not like Mama who alw tried to soften the harshness of life for me. I knew Grandma b lieved in meeting reality head on. She once told me, "Baby, l just ain't fair."

Whenever she suspected that a hen was just looking busy but n producing, Grandma would snatch the hen up by her feet to s whether the egg vent looked healthy. Sometimes the hen was luc and passed inspection, but other times that hen left the chicken ya still hanging upside down, swiveling her head curiously as she view her world from a new perspective.

What happened next was awful. Without ceremony, Grandm would march to the chopping block, flop the chicken's neck onto surface, and with a single, one-armed blow of her hatchet, strike its head. I can remember the first time I witnessed this and really u derstood what was happening. I must have been about four years o standing with a finger in my mouth, watching the blade come dow With a thud it hit, the head remaining on the block but the rest the chicken falling to the ground where it stood up and began raci unseeingly around the yard.

I guess I must have become hysterical because Grandma picked u up, pressing my face into the starched bib of her apron so tha couldn't see, saying, "Come to Grandma, Baby. It's just nature. Th old hen—she lived a good life, better than most of us, and no it's over. She's just reacting. She don't feel it anymore." Yet no mat what Grandma said, I continued to sob.

That must be why the next time Grandma had a clean trash



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THE MAN'S DIAMOND

When A Woman Loves A Man.

eady. After she chopped off the hen's , she hurled the body into the can and ed the lid on. I suppose she hoped either the chicken would be quiet or I ldn't realize what had happened. ever, the chicken continued trying to e and it was somehow even more ter- to think of that old hen there in the ness, headlessly thudding against the of the can. Anyway, Grandma re- d to her usual method, probably feel- hat a country child had to learn to with the cycle of life and death just as ppened.

eath was certainly part of a chicken's ience. Yet just as Grandma dispassion- ended the lives of nonproducing hens, iercely protected the flock against itors—the raccoons and weasels that d the henhouse in the middle of the . I can remember my heart racing as I d awaken to hear the chickens panick- The moment all the commotion began, dma would jump out of bed not even ing for her slippers, grab Grandpa's un, and take off for the henhouse. in the safety of my bedroom, I would nched up in bed, listening as Grandma to the scene, shotgun in hand, know- iat in their bedrooms, Mama and Dad- d Grandpa also listened. Then came a e of ear-splitting blasts, followed by hysterical hen noises, and then a very silence. In the morning, I knew that would be a lifeless raccoon or weasel e woodpile waiting for further atten- rom Grandpa who would tan the pelt ll it.

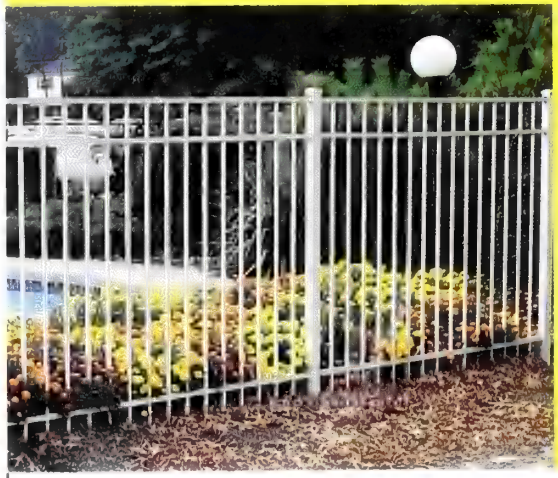
e only predator that Grandma didn't was Grandpa, and he was one of the prime enemies. Grandpa's pride and his vegetable garden—shared a six- high chicken-wire fence with the y yard, and well within the range of eady-eyed hens were Grandpa's let- his favorite crop. The hens were al- id of lettuce and were always plot- o get over the fence and into the n. Grandma periodically trimmed flight feathers, but every once in a while an especially cunning hen would manage to escape the clipping, and the minute Grandma's back was turned would fly over the fence, destroying Grandpa's lettuce crop. Then Grandpa would come stomping into the kitchen carrying a dead hen, having wrung her neck with grim satisfaction along the way. An argument always ensued but that chicken was still dead, its last happy memory being Grandpa's lettuces.

I guess that, like many people, I tend to romanticize the good old days. Yet I am the first to admit that those times were sometimes frightening to a child like me, who was very aware that the man who knocked loudly on the front door was the bill collector, a child who wondered whether she would ever have a store-bought dress or a pair of shoes that fit. Yes, times were hard, but I always felt very secure. Besides my parents and Grandpa Tucker, best of all I had my beloved Grandma Tucker who always seemed to be holding out her arms and saying, "Come to Grandma, Baby." With Grandma holding me, my face against the bib of her apron, I felt invincible, as if nothing could ever hurt me.

Spring will soon come with its watery light and earthy smells and I look forward to being engulfed in my chicken-yard remembrances once again.

Claudia Limbert teaches fiction writing and English literature at Penn State. She has written numerous magazine articles about growing up in the Ozarks.

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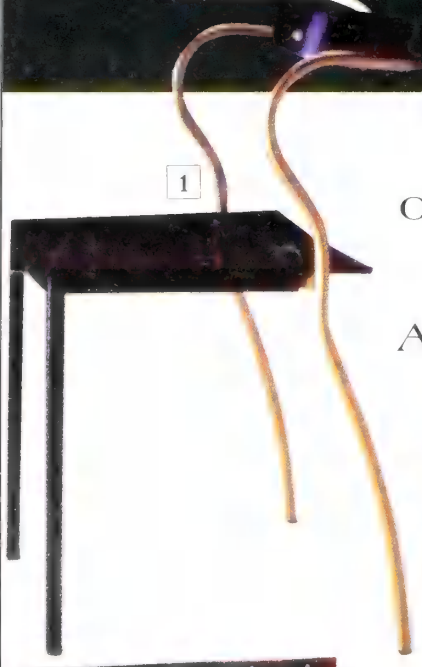
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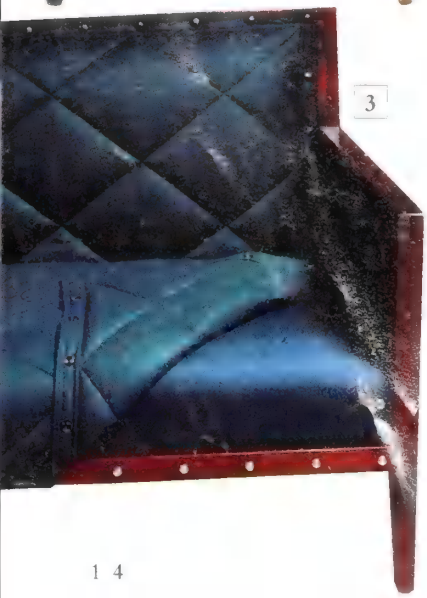
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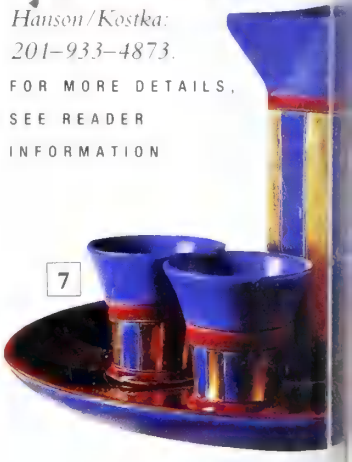
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Move over, Milan. Paris is gaining as the source of design inspiration. And now—bien sûr!—you can find the witty French wares here

1. SENSUOUS
curves of copper-finished steel hug a black-stained ash-wood chair by Pascal Mourgue, $370. *At Diva: 310–278–3191.*

2. MYSTICAL MOTIFS
on the wallpaper designed by Paul Mathieu and Michael Ray offer wall-to-wall mood, $66 per roll. *From Donghia: 800–DONGHIA.*

3. THE BLUE BLAZER
reinterpreted as a sofa? Christian Duc's well-tailored seating features a quilted wool-flannel cover that snaps onto the frame, $3,995. *At ABC Carpet & Home: 212–473–3000.*

4. DECO-INSPIRED
geometry turns Jean Jacques Beaume's hand-tufted wool rug into art for the floor, $1,399. *At ABC Carpet & Home: 212–473–3000.*

5. FEMININE LINES
define the elegantly crafted crystal vase and hand-forged iron pedestal by Andre DuBreuil for Daum, $23,000. *At Daum: 212–355–2060.*

6. THE PIN-UP CABINET
by Anne Liberati and Joris Heetman marries leather-covered beech legs with stainless-steel "sequins," $4,200. *At Neotu: 212–982–0210.*

7. JEWEL TONES ENRIC
Hilton McConnico's opulently hand-painted and enameled vodka service, which includes a earthenware chiller, cups and tray, $1,295. *From Paul Hanson/Kostka: 201–933–4873.*

FOR MORE DETAILS, SEE READER INFORMATION

PRODUCED BY LISA HEARST ESPY AND SARAH McPECK

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Our 3rd day anniversary in the place we love the most...home (photo taken by Chinese food delivery guy)

Isn't it funny how so many of the places we find Smirnoff, feel like home.

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1

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1. LOOKING HEAVENLY, the Celeste chair, designed by Patrick Naggar, is made of African wenge wood with Corian inlays of sun, moon and stars, $750. *At Arc International: 212–727–3340.*

2. ROPE WINDS around this elongated amphora from Christian Astuguevieille, $1,950. *At Richard Himmel: 312–527–5700.*

3. HANDCRAFTED bronze oak leaves branch out from a sycamore frame in Garouste & Bonetti's back-to-nature daybed, $5,400. *At Neotu: 212–982–0210.*

4. EXOTIC PORTS of call inspired this rich damask, part of the Christian Benais collection for Chotard. Rayon/cotton fabric, $256 per yard. *From Boussac of France: 212–421–0534.*

5. CLASSIC ...ets organic in a console with a travertine marble top and forged bronze base, by Gerard Dalmon, $3,400. *At Neotu: 212–982–0210.*

6.,7. FANCIFUL hardware gives form to the functional. Brass drawer pulls by Franck Evennou, $40 each. Gilded resin doorknobs by Robert Le Heros, $120 the set. *From Anne Shelton Gallery: 011–33–1–45–55–79–35.*

8. PATCHWORK print or embroidered sun slipcovers are paired with cast-bronze chairs by Garouste & Bonetti: side chai... $1,400; armchair, $1,650. *At Espino: 213–651–2791.*

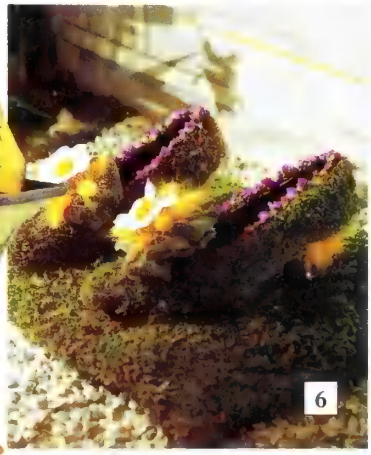


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Brighten your weekend with a visit to a flower show to a sunny shop filled with garden treasures

1. CRACKLED AND distressed, tole cachepots by decorative painter Raphael Serrano emulate 18th-century pieces with fleurs-de-lis, arabesques and pastoral scenes, from $180. *From Raphael Serrano & Co.: 212–754–3342.*

2. NATURE IS celebrated in the San Francisco shop RH, where fantasy topiaries, cut flowers and a metal wreath all keep company. *Call: 415–346–1460.*

3. ROMANCE YOUR villa with one of Tom Scheibal's 80 tables and chairs, fashioned from iron and pine; table, $795; chair, $395. *At Palladio: 707–433–4343.*

4. BEFORE THE camera, travelers brought home scenic watercolors as mementoes of their European tour. Just one (shown, the Pont Neuf by an American, 1928) can give your room a view, $585–$850. *At Ursus Books and Prints: 212–772–8787.*

5. SCALED FOR YOUR little one, this verdant chair is just 2½ feet high. The holes in back are for a pegboard game, $150. *At Lee's Studio: 212–754–3342.*

6. FLOWER SHOWS A tribute to the Americas cro up at five top flower shows this spring. So dig into our ri horticultural history while gathering gardening tips for y own plot. An allée of cherry leads to the **Atlanta Flower Show,** where a floral salute t the nation's presidents includ fantasy garden parties in hono the First Ladies, March 4–8, Atlanta Apparel Mart. Flutter butterflies and a rainforest are among more than 60 exhibits flora and fauna of the Americ the **New England Spring Flower Show**, March 14–22 Bayside Exposition Center, Boston. **The New York Flo Show** features garden types fr around the world that have shaped horticulture in the Un States. Highlights: an English-style conservatory with interio by Mark Hampton, Portugue and Japanese gardens, March 14–22, Pier 92 (shown, last ye moss-covered heels by Debor Reich for Feldman-Hagan). G directly to the **San Francisco Landscape Garden Show,** where the Monopoly game comes to life. Cruise by Free Parking's red car filled with flowers, April 8–12, Fort Mas Center. Midwesterners who till the earth will relish the **Cincinnati Flower & Garde Show**, which pays homage to flowers both planted and arranged, April 24–26, Ault Pa

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Long live English chintz!

A London decorator turned textile producer, Jean Monro is making old florals bloom again

By Elizabeth H. Hunter

DOWN-TO-EARTH AND DELIGHTFUL, THE LONDON decorator Jean Monro radiates graciousness the way the Queen Mother does. Her friends talk about her generous spirit, her energy and about what great fun she is. In fact she is everything we think an Englishwoman ought to be, even to the steely strength just below the joie de vivre and charm. This strength saw Miss Monro through officers training school during the Second World War and later during the years when she designed the interiors of two ocean liners for the British Commonwealth and Shipping Company. "I was the first woman those naval architects had worked with and I didn't even know the meaning of camber and sheer," she says. "You can imagine how they felt about me." Miss Monro was so successful, however, that she was later asked to design two ship interiors for the Cunard Line.

At 75, the woman described by Imogen Taylor of Colefax & Fowler Ltd. as the doyenne of English decorating still moves at a pace that dazzles her colleagues, young and old. She continues to take an active part in the decorating firm, Mrs. Monro Ltd., begun by her mother, Geraldine, in 1926, along with its adjoining shop. She is still involved in some of the firm's special projects, such as the decorating at Ston Easton, one of the first country house hotels in England. She serves as an adviser to the National Trust on documentary textile reproductions.



And ten years ago, at an age when many people think of ing, she began a new firm, Jean Monro (Design) Ltd., to re duce 18th- and 19th-century chintzes.

"The best way to describe her is to say we put her on a pedestal the way you Ar cans do Sister Parish," says William Yeowa young antiques dealer and decorator who worked on several projects with Miss Mo

But Miss Monro is probably less known in England than Sister Pari here because many English clients wil permit their houses to be publishe magazines. "If you work for certain pe in England you can never talk about it," Yeoward. At a certain level in English so a decorator is often passed down quietly mother to daughter to granddaughter.

Miss Monro, who is fond of saying that " don't make old pros like me anymore," learne

Jean Monro (above), one of England's leading decora with chintzes she is reproducing in original colorways. To he is Kingsberry, a pattern found in a Devonshire country h to her right is Lilac and Rose, based on a drawing in 1863. Left: Hydrangea and Rose was ada from an 1840s block-printed ch



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decorating from her mother, "an affectionate but stern taskmaster." She learned bookkeeping during the war when she rose to the rank of major in the Auxiliary Territorial Service, and her staff training was an enormous help when she became her mother's partner in 1946. "The paperwork was in a terrible mess, with things scribbled on the backs of envelopes and other odd bits of paper," says Miss Monro, who instituted what she calls an Action Book—a large hardcover notebook with lined pages in which everything about the business is written down.

"It was a very exciting time after the war," she recalls, "although we were short of everything except parachute silk and blackout lining. A lot of people were keen to get their houses back in shape. Most large houses had been used as hospitals, convalescent homes and even children's schools, so it took some years to restore them." It was during the late 40s and 50s, under her mother's sharp eye, that Jean Monro developed her decorating style, described by her old friend, Anne Gordon, the Marchioness of Aberdeen and Temair, as "elegant and comfortable." Anne Gordon says, "I have seen lots of her houses and there is nothing flashy about them. You never say, 'Jean Monro has been here.' You say instead, 'Gosh, what a pretty, elegant room.'" Katusha Davison, an American who is an old friend, agrees, although she has known Monro decorating for so long that she recognizes special trademarks. "She loves very good porcelain, side chairs with tie-on cushions and, of course, chintzes."

And these are the very things you can find in Jean Monro's shop, still called Mrs. Monro Ltd. Harry Hinson, of Hinson & Company, an American fabrics and wallpaper firm, has been going to the shop as an ordinary customer for years. "I always made the pilgrimage to Montpelier Street," says Hinson about the 19th-century building where Geraldine Monro set up business in 1926. "In the window there were wonderful bits and pieces to catch your eye—small antiques and creamware." When Miss Monro moved the shop to Motcomb Street in Belgravia, Hinson visited her there. "The ambience is exactly the same," he says, "because Jean specializes in pieces to finish a house—small chairs, porcelains, lamps, cushions. In back she has the bolts of chintz."

Chintz was always a passion for both Monros. In the 1930s, Geraldine Monro had several favorite patterns she used so much that they became known as Mrs. Monro chintzes, and she eventually had them manufactured exclusively for her shop. Miss Monro explains the British obsession with chintz: "Most British are dotty about gardens, and my mother always said that chintzes bring the garden in." Katusha Davison expands on this theory: "Don't forget, the British have to live indoors a lot because of that foul weather. They must have lovely colors, cushy sofas and flowers. It has to be very, very comfortable."

> "Old houses are a great treasure trove," says Miss Monro. She has found precious chintzes and toiles in the linen cupboards of her clients

Over the years the Monros collected old textiles: toiles and linens as well as chintzes. They found curtains, slipcovers and remnants in the cupboards of their customers and in the stockrooms of two great textile firms, Warner and G.P. & J. Baker. "The linen cupboards of old houses are a great source of treasures," says Miss Monro, "and when I am in a client's house I often take a look under the loose covers to see what wonderful material was [illegible] chair or sofa originally."

In 1981, concerned about the gradual [illegible] appearance of hand-blocked patterns, [illegible] Monro formed a company (separate from [illegible] decorating firm) to reproduce these textile[s] modern methods. "Hand-blocking is h[ard] heavy work and very exacting—particu[larly] in color mixing," she says. "It is not pos[sible] for a printer to print more than about [500] hand-blocked meters a week, and the pric[e] the finished material puts it beyond the m[eans] of most people. Fortunately, modern tech[nol]ogy has improved screen-printing to su[ch a] degree that it is difficult even for expert[s] tell the difference between a screen- an[d a] block-printed fabric."

This same sophisticated new printing t[ech]nique also makes it possible to re-create [the] clear colors that characterized each pat[tern] when it was new. "The colors are pure[r] cause Jean always uses documentary co[lors] ways," says Harry Hinson, "and even w[hen] she occasionally uses new colors, they['re] faithful to the spirit of the original print. T[hey] look right with good English furniture." H[in]son has been a fan of Jean Monro's for a l[ong] time ("I bought her autobiography, *11 M[on]tpelier Street*, when it first came out in 198[1]; but they did not become business associ[ates] until last year when Hinson began impor[ting] Monro chintzes. Hinson & Company c[ur]rently has seven chintzes in sixteen colorw[ays] and in the spring will have even more.

Miss Monro's own enthusiasm for [the] chintzes is contagious. "How satisfying it [is] be able to reproduce a chintz that was [first] printed in the eighteenth or nineteenth c[en]tury for a great house and to make it avail[able] to the public today," she wrote in her aut[o]ography. It will be fascinating to see wh[at] Jean Monro next turns her talents and ene[rgy] but keep your eye on France. Miss Monro [has] a farmhouse in Provence, where she [has] learned a lot. "I am amazed by the numbe[r of] French people who come to my house [to] say how comfortable it all is," she says w[ith] the look of someone who may have foun[d a] new mission. "The French don't have m[uch] chairs and sofas you can loll around in."



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Learning from the masters

An American takes a design workshop at London's Chelsea Physic Garden and finds out how the English make their gardens so glorious



OUTSIDE, LONDON MAY BE COLD and drizzly (whoever wrote "Oh, to be in England, now that April's here" was clearly a sentimentalist), but inside the lecture hall at the Chelsea Physic Garden, it is warm and cheery. The students who have signed up for the English Gardening School's five-day course in Planning and Planting are basking in the glow of the slide projector, which is flashing images of perpetual June.

There are fifteen of us: several Sloane Rangers (British post-preppies), each of whom seems to have six acres in Kent to deal with; several matrons with London gardens surrounded by rather nasty buildings they would just as soon not look at (the words "nahsty," "ghahstly" and "horrid" will be heard a lot over the next five days); a young Frenchwoman who has just married into a château that needs landscaping; a lone Scotsman ("our token chap," everyone calls him) whose garden has been destroyed by the dreaded honey fungus; and an American visitor with time on her hands and some seriously remedial needs back home. Speaking as someone whose garden lacks bones and whose garden path is so narrow that hostas meet in the middle, 3,000 miles does not seem too far to travel for help. The way I see it, if you can't learn garden design in the land of gardeners, where can you?

"It's rather like a clinic this time of the morning," says Rosemary Alexander cheerfully, "everyone straggling in with their problems." Mrs. Alexander, the school's founder and director, is a handsome, freckled woman who wears her sandy hair in a flip and dresses in cashmere and tweeds.

I am glad to know other people have problems, because Day One—a barrage of th we need to think about before we even h to plan—is boggling. First, there are ques to be answered. What do we want in our den? A fountain? A place for dogs? A com heap? What is already there? Plants to be k To be taken out? Are there views t screened? (My neighbor's house, I think.) what kind of gardeners are we? "I alway to see a client's bedroom," says Mrs. Ale der. "If it's neat and tidy, they will want a and tidy garden. If *(Continued on page*

By Amanda Lovell



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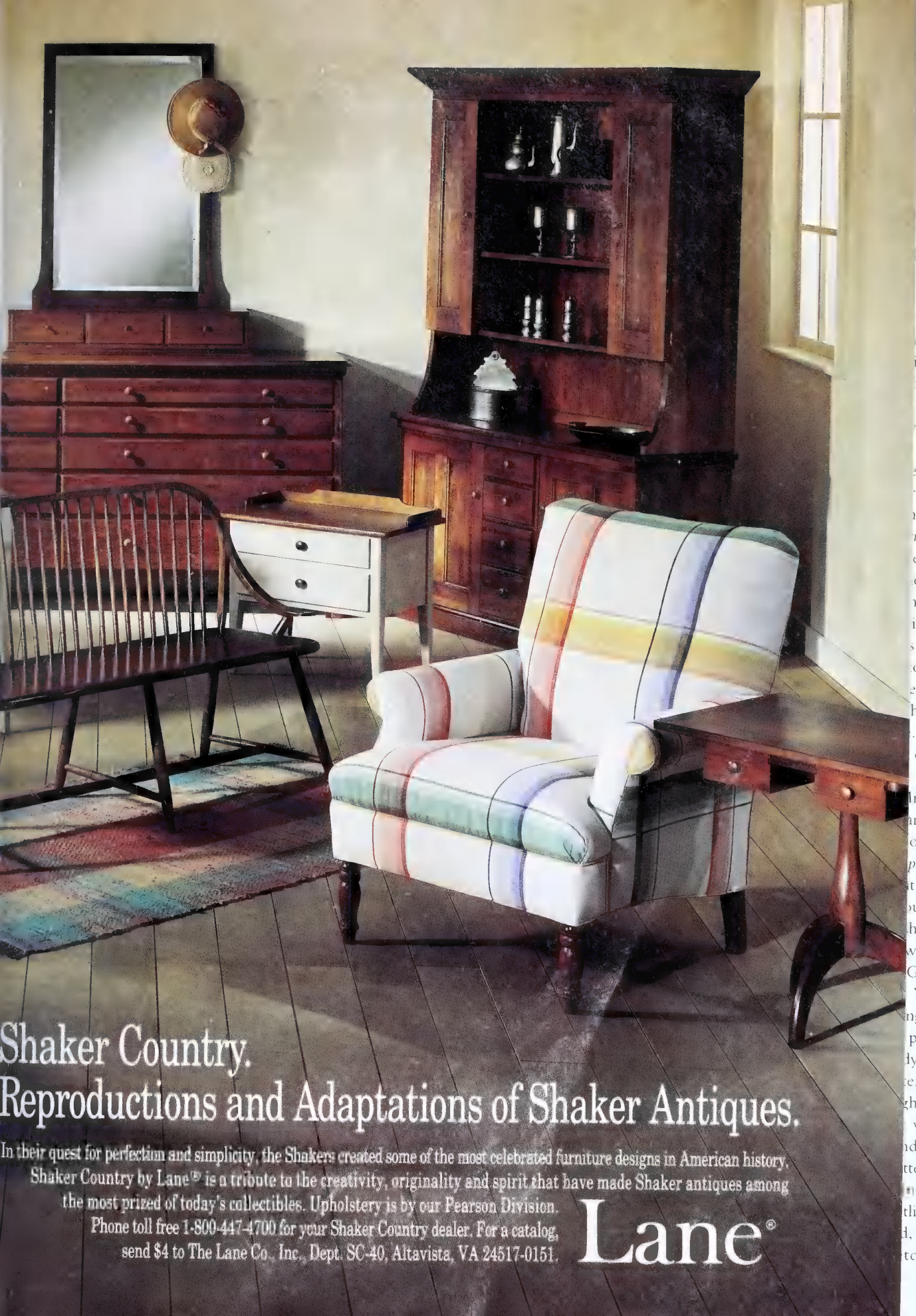
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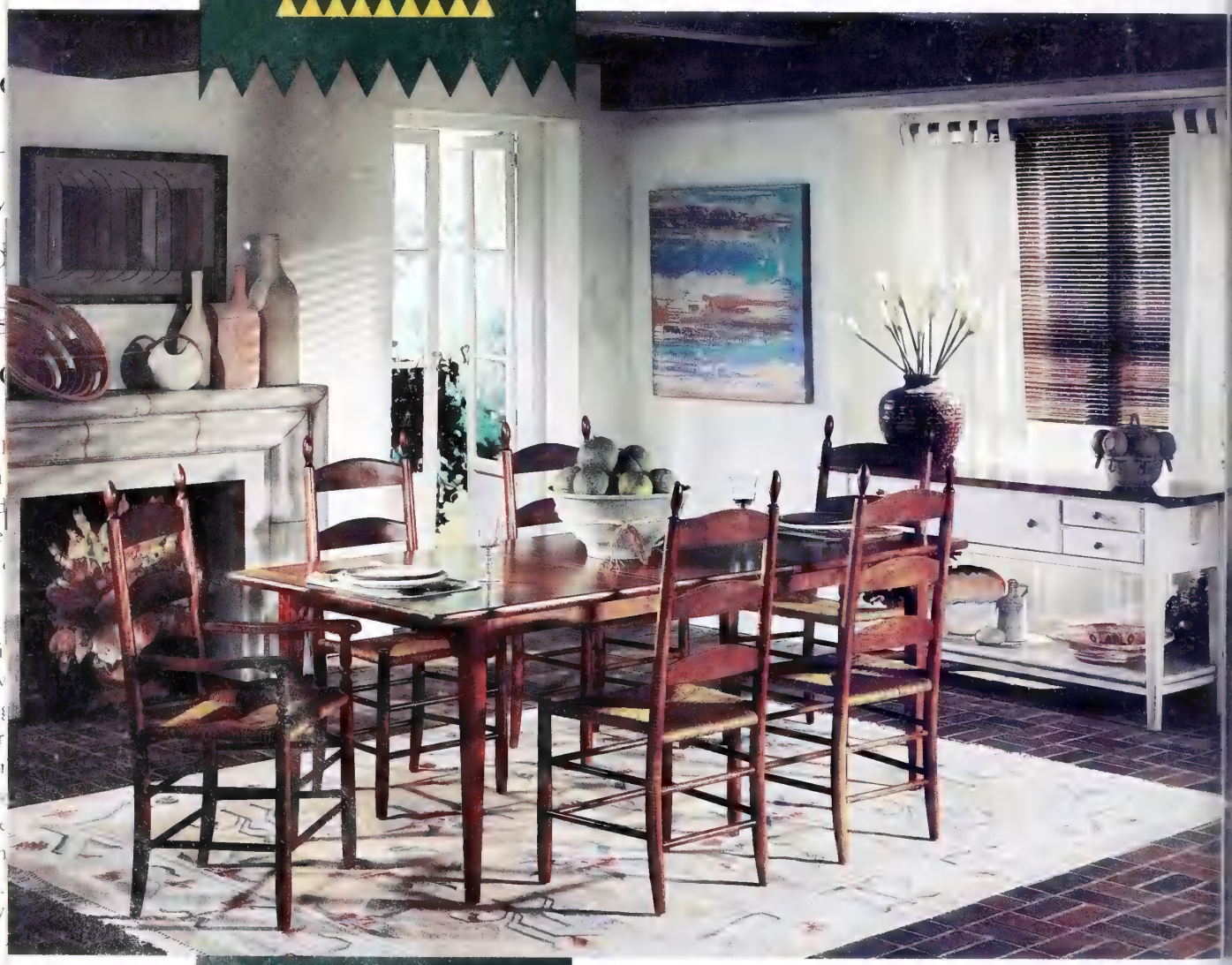


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something more romantic and billowy." idea that anyone who sees my garden can ıce the state of my bedroom is disconcert- There is more to this garden design busi- than one would guess.

Irs. Alexander follows the list making a brisk disquisition on the virtues of h paper, the best methods of measuring regular plot (this seems to re- e an advanced degree in nometry) and the advantages oing the measuring by your- with the aid of a skewer at- ed to a long tape measure ("I the skewer doesn't argue with " she says).

xhausted—and it's only ten- y—we troop downstairs for ee. Back upstairs, we meet hony du Gard Pasley: wit, dy (imagine an English ot), raconteur, garden design- f note, and coauthor, with emary Alexander, of *The English Garden- School* (Grove Weidenfeld, 1987).

he first thing Mr. Pasley wants us to think it is what is outside our garden and how an use it in our design. The curve of a er might echo the curve of a distant hill; aple of trees could frame a church steeple. ou can relate your garden to its sur- dings, you make it seem a great deal big- —*without* any extra work—and it won't ar to have been deposited there from r space for no apparent reason," says Mr. y. The garden should also reflect the and material of the house. "Even if your e is made of repellent red brick, have just gh of that brick—perhaps the foundation r a trellis—so it's clear the garden be- to the house."

hile all the American advice I have ever suggests planting your garden where you ee it from the house, the English—if Mr. y is typical—take a more public-spirited . "You must consider your garden's f.—to use a trendy term. Its Zone of Vi- Influence. Look around," he urges us, say, 'Right! Now where can my garden en from?' And *go* there. Where you are thinking of putting in a tree, have someone with a flag on a pole go back and forth. It's very important that you go outside your garden, because at the end of the day the question is, are you adding to the sum total of human happiness or giving them a good view of the dustbins? A clump of crocuses where you know the early morning sun shafts down between the chimney pots can make all the difference to a passerby who's rushing for the train and hasn't had a good breakfast."

> "We all have far too many kinds of plants," says the instructor. "At the garden center we buy one of everything." There are rueful murmurs of assent. We know who we are

After lunch, we plow on into what the schedule rather dauntingly calls "The Structure of the Garden: Mass and Void, Space and Light, Land Form and Contouring." We learn that mass is anything at or above eye level—shrubs, buildings, walls—while water, grass and ground covers constitute voids. "Space flows around masses and creates a sense of movement," says Mr. Pasley. We learn that light changes the nature of design. ("Looking from dark to light adds drama and depth; looking from light to dark, everything is foreshortened, flattened, like a theater backdrop.") And we learn all sorts of clever tricks with perspective. Putting large-leafed plants in the foreground and small-leafed plants in the background adds depth; a diagonal path makes a small space seem larger; a curved path or border will appear more curved on the ground than it does on paper, so we should set it up with strings and pegs to see how it really looks. To mitigate a view of a horrid house, plant something to interrupt the middle distance; you will be less conscious of what lies beyond.

On Tuesday we get what is perhaps the key to designing gardens: Outdoor proportions—where the sky is your ceiling—are different from indoor proportions. "Most people have their borders too narrow," says Mrs. Alexander. Borders should be as much as nine to twelve feet deep. A path can be three feet wide, but if it is a major path, make it six feet with the center higher so rainwater runs off. Stairs need to be broader and shallower than indoor stairs, with risers four inches high and treads at least twelve inches deep.

After coffee, Mr. Pasley wonders if we know the scene in *Blithe Spirit* where Elvira says to Charles, "The border in front of the sundial looks exactly like a mixed salad." It's his favorite line. "We all like plants far too much, and have far too many plants in far too small a quantity. We go to a garden center and buy one of everything that happens to be in bloom at the time." There are rueful little murmurs of assent all over the room. We know who we are.

In fact, bloom is the last thing Mr. Pasley wants us to consider in choosing plants. The first thing is shape. "Always half close your eyes and say, 'What is the actual *shape* of this thing that I'm looking at? That's what it really starts with—arranging shapes. So you say, 'I know I want a tree there, but what shape is it to be? How tall will it grow? How wide?' Draw an elevation on graph paper. Get your shapes right. Get your heights right. You are then on your way to getting a planting plan." (By Friday we must come up with plans for our own gardens. I am nervous already.)

The next thing to consider is the texture of the foliage, whether it reflects light; then whether it is evergreen ("you don't want all your evergreens piled up at one end of the border") or deciduous, and if the latter, how it dies down. "Some things remain dense; some dwindle down to a sketchy outline, and others become a patch of bare mud, so you don't even know where the wretched >

things are." It is important to alternate textures, having occasional groups of spiky foliage (iris, yucca) for punctuation. It is also a good idea to arrange plants in diagonal drifts rather than round clumps—this gives you more frontage while plants are in bloom and conceals them when they die down. Color, which most people put first, comes last, and leaf color counts more than flower color. ("Some flowering plants look marvelous for about five minutes and then rather nasty the rest of the year.")

By the end of the second day—after the glaze lifts from my eyes—I realize I will never again look at a garden in quite the same way. This class is like taking an art appreciation course—suddenly you see structure and composition and technique.

Now that we know enough to understand what we are seeing, we spend the next day looking at real gardens and real plants. Wednesday, bundled in waxed-cotton Barbour jackets and Wellington boots, we set off for two private gardens in Kent. We meet the owners; we meet their gardeners; we write down names of plants we like; we exclaim over the euphorbias, especially *wulfenii* (imagine a dense chartreuse spring-blooming phlox); and we have our picnic in the bus. "The first time it has rained in five years," Mrs. Alexander says sadly.

Thursday, James Compton (former head gardener at the Chelsea Physic Garden) talks to us about "Success with Unusual Plants" (euphorbias, it turns out, are hot), and we slosh around the garden, founded in 1673 as an apothecary for the purpose of exp menting with medicinal plants.

Friday morning we assemble and turns pinning up our own graph paper p Latin names fly back and forth. "On north-facing wall, I thought maybe *Act chinensis*," says one of the London matro

"Mmmmm, or *Vitis coignetiae*," says Alexander.

"Or even *Viburnum rhytidophyllum*," Mr. Pasley.

"With *Ampelopsis brevipendunculata* cu up through it," says Mrs. Alexander.

"Mmmmm," says the class. Every scribbles furiously.

The token chap, taking no chances the honey fungus, is going to plan courtyard in a series of tubs and trou Mrs. Alexander suggests a tiered arra ment and sketches it in for him.

My moment of reckoning. My ga path is now three feet wide—at least o per. I have interpolated some spiky, a tectural foliage into the border (*Iris ger ca*, I think). What I have still not figure is what to do about my neighbor's gh aluminum-awninged house. "Interrup middle distance!" everyone choruses.

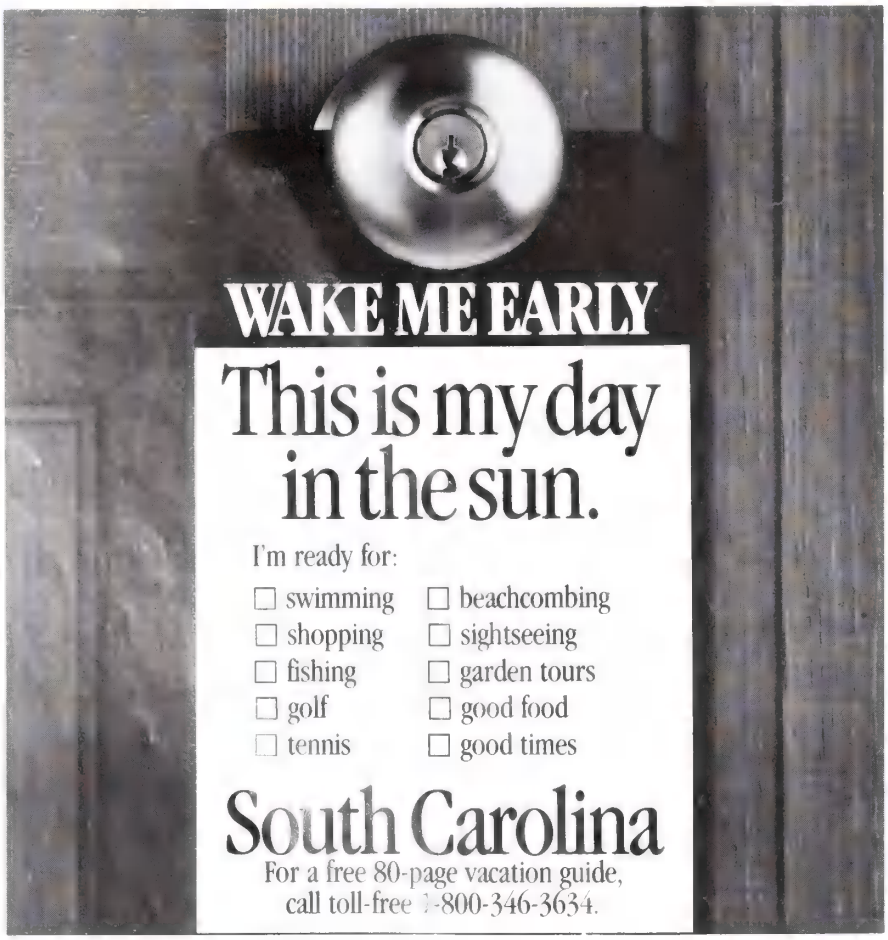
"I can't," I sigh, mindful of my Z "That would block my other neigh view of the water."

"Ah, but perhaps," Mr. Pasley says ningly, "he wouldn't mind having his *framed*."

Cupressocyparis Leylandii, I think.

The Planning and Planting cou £381.88, is given in April and Sept ber. For information, write: Che Physic Garden, 66 Royal Hosp Road, London SW3 4HS or 011–44–71–352–4347. Rosemary A ander and Anthony du Gard Pa will teach the same course at The York Botanical Garden in fall 1 For details and dates, write: Regis New York Botanical Garden, Br NY 10458 or call 212–220–8746.

Amanda Lovell is a weekend gardener.









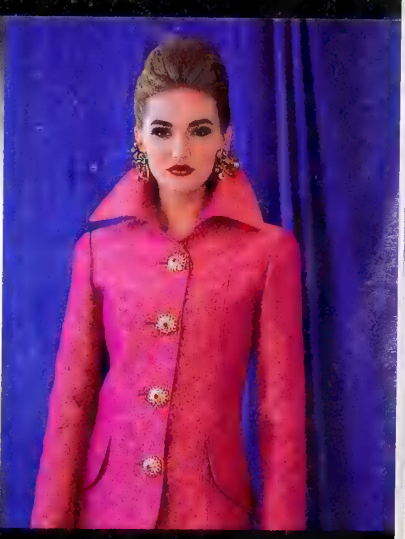


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Peter walking toward Peter's Parish Chu Talleys

William at the Colonnade, Washington & Lee University, Lexington



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Virginia treasure hunt

Bypassing famous historic sites, three architecture buffs go in search of other gems

MY IDEA OF A GREAT WEEKEND IS TO THROW A lot of guidebooks in the back of the car and drive off to look at old buildings. And for the past five years I have been lucky to find friends in New York who share this obsession. We drive up and down the east coast looking at mansions, cottages, churches, courthouses—anything of architectural merit. Two of my fellow road trippers are architect Peter Pennoyer and his wife, Katie Ridder, a shop owner. They are visually much more sophisticated than I am, but I have a big collection of guidebooks, so it's a trade-off. We recently took a weekend trip to Virginia in search of architectural splendors. On this particular odyssey Peter and I set out by car from New York, and Katie flew to Norfolk, where we met her plane.

Virginia was the richest colony in America for most of the 18th century, and say what you will about the evils of smoking, it would be slim pickings down there without all that tobacco money. Although we had been to Virginia before, we can never get enough: It is still the richest state in its variety of domestic architecture from the 17th through the 19th centuries. And while tobacco did *build* some of the state's finest structures, a strong preservation movement has saved them. The past is revered in Virginia as in few other of the thirteen original colonies, and with good reason. Why feign modesty when your native sons include George Washington, Thomas Jefferson, James Madison, George Mason, Patrick Henry, and the entire Lee family?

By William Irvine

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After poring over Virginia guidebooks (*The Virginia Landmarks Register* is the most comprehensive), we compiled a list of eight sites scattered throughout the Tidewater area and the foothills of the Blue Ridge Mountains. Because we are not great fans of re-enactments or of people in powdered wigs, we chose a collection of off-the-beaten-path buildings, ranging from Gothic to Italianate Victorian.

Driving at a fast clip from New York City on Thursday afternoon, we made it to Fredericksburg, Va., for the night, then continued south the next morning. We began our touring in the Tidewater—the jagged claws of land that jut into the Chesapeake Bay east of Richmond.

The Tidewater is famous for some of the oldest settlements in the state—Jamestown, Yorktown and Williamsburg—but we had vetoed all three in favor of Talleysville (pop. under 500), site of **St. Peter's Parish Church**. Built in 1701, the church is Virginia's bow to European baroque with curvilinear gables and leaded-glass windows. The Jacobean stump tower (short and sturdy, just as it sounds) was added in 1739. Peter Pennoyer, who has a penchant for brickwork, liked the juxtaposition of English bond (one row of stretchers alternating with a row of headers) and Flemish bond (headers and stretchers alternating in each row). "And will you *look* at this coved brick course?" he said, referring to the way the brickwork steps out into a chunky base, giving St. Peter's its particularly solid appearance.

> Mayhurst's scrollwork looks as if it came from a giant pastry tube

We took a ferry across the James River from Jamestown to Scotland to reach our next stop, **Bacon's Castle**, America's best example of 17th-century domestic architecture and site of this country's earliest garden, laid out in 1680. As you ride up the carriage drive, with its allée of maple trees, the first thing you notice is the garden—bigger than a football field—with six symmetrical planting beds. When archaeologists uncovered it in 1985, they found remains of three exedrae, sitting areas enclosed on three sides, like those in paintings of medieval gardens. The house itself has fancy baroque gables and a fat cluster of chimney stacks arrayed in a diagonal—a splendid status symbol at the time because they reflected the number of fireplaces inside the house.

Smithfield, a peaceful town, is home to Virginia's famous Smithfield ham—a good reason to stop for lunch. As we walked down the main street admiring the 18th- and 19th-century houses, we found the Twins Ole Towne Inn, where we had a real country lunch.

In the afternoon we meandered south of town to **Saint Luke's**, a Gothic church. Not Gothic Revival, but the genuine article. St. Luke's, begun in 1632, has a simple brick exterior with a three-story tower and stepped gables in the Flemish manner. Inside, raw plaster walls support a half-timbered ceiling with truss beams. What I found most fascinating was the rood screen—made as a series of round-top arches—which separates the nave from the chancel.

The next day, after meeting Katie at the Norfolk airport, we took off for Petersburg, stopping along the way in Wakefield, the Peanut Capital of the World. We had heard great things about the Virginia Diner, where the menu has every imaginable dish using peanu recommend the peanut soup.)

Our destination in Petersburg was the **Petersburg Courtho** designed by New York architect Calvin Pollard and built in 184 hilltop site and Greek Revival columns are a paean to classical a uity, or, as Peter quipped, "Virginia's own Acropolis."

On Sunday we turned west toward Lynchburg to see **Po Forest**, the house Thomas Jefferson built so he could get from Monticello. As Jefferson disciples, we had been to the shrines—Monticello and the University of ginia—so his retreat was a must. When seen fr distance, the octagonal house with colun porches on two sides looks like a small, an temple, albeit made of brick. Inside, it is still u going restoration while the decorating and re tions of the previous occupants are erased. have been stripped to the brick and ceilings been taken down, but for architecture buffs the finished state offers a remarkable opportunity t how a Jefferson building was put together.

The flatlands gave way to the Blue R foothills as we traveled up Route 501, boun Lexington, a college town with an extraordinary array of arch tural styles, from late Georgian to Queen Anne.

Early Monday morning, before many students were about headed for the campus of **Washington & Lee University**. A top of the campus is the majestic Colonnade, a row of w columned brick buildings. Peter found the Colonnade disappoi "The builders were obviously inspired by Jefferson," he said, they really didn't understand his scale and proportion—the buil are too vertical." I came to their defense, saying that they remi me of a row of beautiful Doric temples on the hilltop. At the fo the hill is the Lee Chapel (1867), where even a Yankee gets g bumps on viewing the marble statue of the supine Robert E. who was president of the university for the last five years of his li

Small as it is, the Lee chapel seems almost grand compared wit simple Gothic **Bremo Slave Chapel** (1835) in tiny Bremo where we made a detour en route to **Mayhurst**, an elaborate Vic an mansion outside of Orange. Built in Italianate style, this is a Charles Addams (creator of the Addams Family) would have proud of, with scrolled brackets, Gothic windows and a cupola loped with decoration that looks as if it came from a giant pastry

Mayhurst is now a bed-and-breakfast, and knowing we could spent the night made it all the more difficult to begin our trek north. But we had gone no farther than Washington when we planning our next trip. New Hampshire, perhaps. By the time w to New York I had already made a long list of guidebooks to and Katie and Peter were mapping out the routes.

William Irvine is the author of the forthcoming book If I Had a Hi-F Other Palindromes *(Dell/Laurel).*



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A house springs up in a week: Volunteers do everything from the exhilarating job of raising walls to the prickly task of stapling insulation in the crawl space. Finally, balloons decorate the finished structure.





House raising

Volunteers with Habitat for Humanity caulk windows, install truss rafters and experience the satisfaction of building housing for families in need. You can too

MY KNEES ARE SCRAPED, MY thumb is bruised, my hand is blistered and there is a bump on my head of unknown origin. It is seven in the morning and I'm on the job, nail pouch around my waist, hammer in hand. I usually do nothing more strenuous than punch computer keys, but this is a construction site where not being able to bang a nail in straight doesn't matter. I am in Lexington, Ky., helping to erect a three-bedroom, two-story house in one week. I am a volunteer with Habitat for Humanity International.

Over the past fifteen years, Habitat, a privately funded nonprofit organization that builds and renovates housing for families with low incomes, has produced some 12,000 houses worldwide with the help of people like me. Volunteers typically work with one of the more than 650 local affiliates on houses in their own area. Occasionally, Habitat arranges a blitz: Volunteers from all over come to one location and erect several houses quickly. This week, led by a few staff members, 2,835 volunteers have converged on Lexington to raise fifteen houses—donating time, money and materials ranging from cement to Band-Aids.

Ringed with horse farms, Lexington is a university town where people don't h to stroll on Main Street at night. On m from the airport, I passed manicured la bluegrass and a luxurious housing de ment. For Those Who Can Affo Choose, declares the entrance pl Hawkins Avenue, where seven Habitat es are going up, is in quite another p town. The street is lined with vernacula room-wide shotgun houses built early century, some boarded up. Nearby st brick public-housing project.

On Monday, the day building begin whine of saws, buzz of drills, clunk

By Amy Clyde


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hammers and clang of ladders is almost deafening, and the street is soon filled with dust and scraps. At my house, a line of volunteers holds the wall frames in place while others hammer them together. (A concrete foundation had been poured in advance by volunteers to the local affiliate.) This is the most dramatic day of building because, as a young man named Cheese Noonan puts it, "When you arrive in the morning it's a slab; when you leave in the evening it's a house." Noonan joined Habitat one college spring break when he couldn't afford to go to the Bahamas.

The house I am working on, which will belong to Frazier Grey, an auto mechanic, and his wife, Connie, isn't fancy but has custom touches. Alone among the houses being built, it will have a shed to store the bicycles of the Grey children and their father's hubcaps. Like the other houses, however, it will not have air-conditioning; but it will have a porch because this is a neighborhood, according to Marvin Heymann, the architect in charge, "with a porch culture."

Heymann also gave every house an open living area and a vestibule just inside the front door to avoid what he calls "that mobile home concept." Most of the house's measurements mirror the dimensions of stock building materials to avoid waste. The walls, for example, are to be eight feet high to match the drywall, which comes in eight-foot sheets. Connie Grey chose the paint for her walls (antique white because "it's elegant") and for her front and back doors (jade green because everyone else chose red or blue).

The Greys will come to own their house at cost ($31,000) and, in a sense, enter the middle class through a process that seems to appeal to both conservatives and liberals. They must contribute 200 hours of work on their house or other Habitat projects and meet their mortgage payments. These payments are interest free, and if the Greys fall behind, Habitat will be more lenient than a bank.

Habitat, which provides approximately 4,000 houses per year for families like the Greys, was founded in 1976 by a dynamic Alabaman named Millard Fuller. At age 29 he gave away his fortune, and within four years dedicated himself to building houses for poor people. Habitat became famous in 1984 when Jimmy and Rosalynn Carter began devoting at least a week every year to building housing (with secret service agents carpentering beside them). Now Fuller lives in a modest house in Americus, Ga., with his wife, Linda. Although skeptics say that a private program like Habitat can never hope to supply housing to the hundreds of thousands of families that need it, Fuller is confident that he is not only building houses but also, by involving communities, changing attitudes, a first step to providing decent shelter for everyone.

Two years ago, Habitat was shaken by accusations that Fuller had sexually harassed five women at its headquarters in Americus. No formal charges were filed, but Fuller moved to Atlanta for a year and underwent counseling. He remains at the helm. Although widely seen as a loss of innocence for Habitat, the scandal has not cost it the Carters' support, stymied growth or rid Fuller of his folksy persuasiveness. (Knowing in the ways of fund-raising and publicity, he regales prosperous churchgoers in Lexington with jokes about rivalries among denominations, and then turns around and quips with me, a writer from New York, about tiny Greenwich Village apartments.)

The Carters made Habitat famous; Paul Newman gives it sex appeal

Most Habitat volunteers participate to translate their Christian faith into action. But in Lexington there are also people who are Jewish or who aren't religious at all: an architect exploring minimalism, a guy determined to meet girls, Lexington businessmen who network between sessions with the drill. A Californian likens Habitat to an encounter group. Someone else tells me that banging a nail is therapy—good for whatever ails you.

Many of the volunteers are retired: Several couples have been part of work teams traveling from town to town all summer. Some are perennial activists. A recent widower is paying tribute to the memory of his wife, admired Habitat. A 72-year-old wo named Grace Foster (universally referred Amazing Grace) doesn't really know why is building for Habitat except that it is pr bly for the same reason that she raised children to be "decent people."

When Habitat houses are built at a leis ly pace, there is often time for experie builders to coach hapless volunteers. In blitz, however, novices just have to w from the sidelines until they catch on Monday evening I've nailed particleboar the skeleton of the Greys' house, and cau some windows. I've helped tack the sec floor to the joists, ha learned to lodge nails diagonal to keep the from squeaking. O head, thirteen truss r have been installed shift ends at five, but zier Grey and others into the evening.

Early next morni climb the trusses perch twenty-two-a half feet in the air. T seven men, Amazing Grace and I nail s of particleboard to the trusses, gradually ing ourselves off from the interior o house. Once the particleboard is secure tack down black felt paper with nails rounded by kiwi-colored discs. Now the looks like polka-dot dress fabric. Ther snap chalk lines in a checkerboard patte guide the placement of asphalt shingles. ly, we nail them down. When I climb the ladder at noon, I feel as if I've done bends for hours.

The Carters may have made Habitat fa but Paul Newman gives it sex appeal. years he has been donating money from h ad dressing and spaghetti sauce empire, b Friday he arrives in Lexington to spend hi day working on site. Wearing worn jeans pink cap, he is often given an unpopula because a number of volunteers will flo join him, and suddenly the job is finishe



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nstalls the ceiling of the Greys' porch then paints around it. Three hundred le watch. After he leaves, someone s up what he has spattered.

is morning when we arrived, a house n the block had its lights blazing, its g fan spinning, and chairs rocking on mpleted porch. A day ahead of sched- the house requires little more work the planting of mums. This is generally dered showing off.

my house, on the other hand, the in- on has been stapled in twice, the first incorrectly by creative thinkers. Base- ds have had to be repainted. Drywall been installed by professionals, who left tobacco juice all over the house. nake a swirl design on the ceilings, they applied finishing compound, better n as "mud," with a tool that looks like nger adorned with a car-wash brush. n of the mud has found its way to the

On the credit side, gray vinyl clap- l-style siding is in place, and someone nounted a mailbox decorated with two nals and some twigs.

nsidering the number of inexpert vol- ers and our speed, I'm wondering her the houses will remain standing. building inspectors are thick on the nd, and the professional builders and ned do-it-yourselfers among us have ged to keep Three Stooges episodes to imum. The rest of us are fairly harm- -throwing drywall remnants out the ow, laying sod, hauling trash. I've lots of sweeping.

fore coming to Lexington I was sure y this point I'd be weary of do-good- ienated by proselytizers and driven to ness. It's turned out, however, that no- s manner is heavy-handed, and any- 'm too busy building to feel anything nial than surprise at everyone's relent- rkiness. People are chipper at seven- in the morning when many gather for 's in front of one of the houses going veryone keeps singing "If I Had a ner." And nobody ever swears or cat- n the construction site. Members of the traveling work team, not all of them religious, but having pledged not to sleep with someone they're not married to, land in a different town each week. There they bunk in church shelters and Sunday school- rooms and people's homes, are fed and sometimes lectured to by church groups and spend Saturday nights doing their laundry. They have been offered a beer only once all summer. It is a little unnerving that there is not a cranky one in the bunch.

They are jubilant with stories about previous builds—about a man who married the single mother of the Habitat family for whom he had built a house or about a couple who spent their honeymoon renovating a property. Another house, in Charlotte, N.C., was built entirely by women, who as a joke demanded that the building inspectors, men, wear ladies' wigs on site.

On Saturday, Connie Grey's birthday, her house is finished, the garden planted with barberry and juniper. The first thing she will do when she moves in is "go upstairs and pick out my children's rooms, because I know they'll be fussing and fighting," she tells me. "Then I'll call all my friends on my new phone and invite them over."

To volunteer, contact Volunteer Coordinator, Habitat for Humanity International, 121 Habitat St., Americus, GA 31709-3498; 912–924–6935.

Amy Clyde also writes for The New Yorker, Mirabella *and other publications.*

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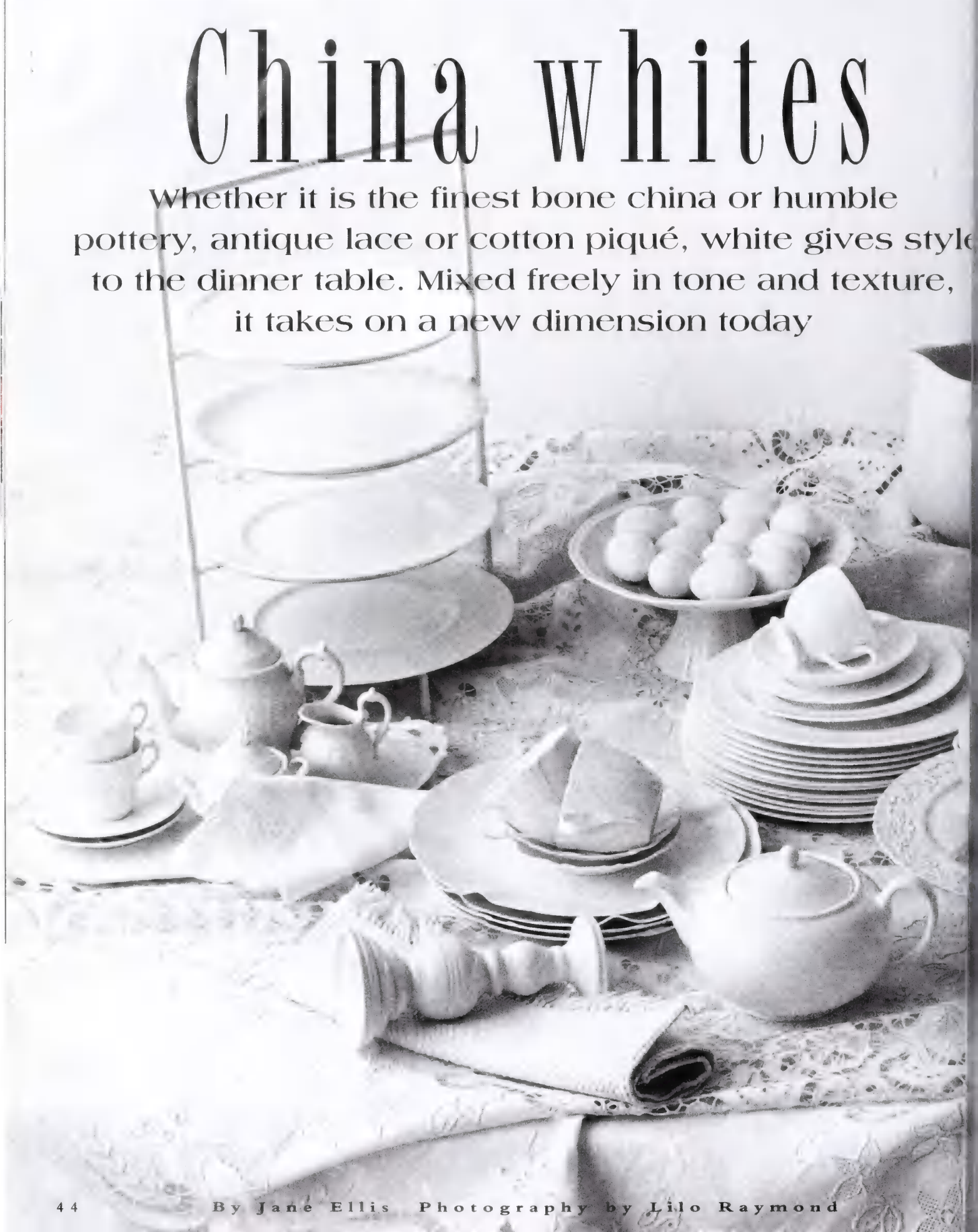
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By Jane Ellis Photography by Lilo Raymond

IE WONDERFUL THING ABOUT WHITE CHINA IS t it suits so many tastes. A fanatically pure modernist will nt white china, but so will a traditionalist of the lavender sa- t sort. And many cooks make their plat du jour a white one ause it is the best foil for any dish they might concoct.

White today has a further dimension; it doesn't have to be dly matched. Pattern, texture and tone can vary on one table. hites run from egg white to cream, vanilla to almond; surfaces be basketweaves, leaves, fruits, animals.

"Let's do white china," said Peri Wolfman in 1981 when she arrived from California to set up shop in New York City's SoHo. The co-owner of Wolfman-Gold & Good Company began with simple restaurant china, then broadened her scope to include fine china. Now Wedgwood's translucent white bone china is one of the shop's best-sellers, whether in simple Wedgwood White, Countryware with its leaf motif, or Strawberry and Vine. John Stymeist, known for his colorful tableware for Lindt-Stymeist, is more recently entranced with white. Of his new textured place settings, he says, "White looks both contemporary and classic. Everyone likes it."





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house beautiful
FEBRUARY 1992

Revisiting the American dream

BECOMING A HOMEOWNER HAS always been central to the American dream, and although achieving the dream was never easy, it was a real possibility. Now we are beginning to wonder. Will our children be able to find affordable houses in which to live with *their* families, in which to build the equity that has traditionally been the single largest asset of most Americans? As the editors of a magazine devoted to the home, we decided it was time to take a look at what is happening.

Jane Margolies, HB's articles editor, and Susan Zevon, our architecture editor, have talked with architects and builders, government officials and town planners all over the United States to see who is managing to build new housing at affordable prices. The results of their survey, beginning on page 74, show that meeting today's housing needs often takes broad cooperation: government officials willing to re-think building codes, institutions ready to help finance the housing needs of a given community, architects open to tackling lower-budget jobs, and the homeowners themselves, who must examine their priorities and give up unrealistic expectations and unnecessary frills.

Sometimes even that is not enough. Fortunately, grass-roots organizations like Habitat for Humanity (see page 36) move into the vacuum to take on housing challenges that would defeat most of us. The privately funded, nonprofit affiliates have produced 12,000 houses worldwide for families with low incomes.

In addition to the eight contemporary examples of affordable housing in this issue, we are revisiting a Frank Lloyd Wright house that House Beautiful published in August 1948. One of his Usonian designs (Wright's solution to inadequate housing in the 40s), the Pope-Leighey House was built by a young journalist in a Washington, D.C., suburb earlier in that decade.

Now, on the fiftieth anniversary of the Pope-Leighey House, the National Trust for Historic Preservation is readying it to open to the public as an example of architect-designed, affordable housing. In December, the Smithsonian Institution and this magazine co-sponsored a symposium at the Hirshhorn Museum in Washington. There writers, architects and educators took a fresh look at Wright's sixty-year-old Usonian principles.

From Wright's house we can learn what we might do now to fill the same basic need: well-designed housing for young families. The reminiscences of Loren Pope, the original owner, page 70, reveal that fulfilling the dream wasn't easy then either.

Louis Oliver Gropp

Editor in Chief



Will this be he decade of French design?

Although the appeal of the English country-house style that dominated our decorating in recent years will never pall for many of its admirers, others are looking across the Channel a change in mood. The sophisticated beauty of New York City's French Designer Showhouse last fall impressed thousands of visitors. Here, in the three rooms we chose, notice the Gallic assurance with which the designers mix periods and styles, mix classics with the unexpected. At the same time, look for that Gallic restraint.

BY ELAINE GREENE PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY SARAH KALTMAN





Yves Taralo welcomes "the new sobriety" with an opulent simplicity

Preceding pages: On the left, s grass carpeting from Stark; Mar Canovas damask on wall; antiq settee from Ingrao; on right, Ro shade fabric from Canovas. Left: Lamp and running figu from Malmaison. Both views be In the window-lit dressing roo rug from Chevalier; suitcase saddle, Hermès. Opposite abo Upholstered bed by Taralon sheets by Gagnère for Porthau Opposite below: A Gagnère ta









ONE OF THE MASTER BEDROOM SUITES IN the Park Avenue mansion that hosted the French Designer Showhouse fell to Yves Germain Taralon. He designed his *grande chambre* for a couple in the spirit of "the new sobriety," his name for a trend that he welcomes after years of hyperstimulation. That sobriety is reflected here in a color scheme of warm neutrals, a spare furniture arrangement, an absence of strong pattern and a paring down of accessories. Yes, it is sober, but richly so, in the current French style.

The room is a showcase for some of the work of a rising star in Paris, artist-designer Olivier Gagnère. He is responsible for the plaster vases and leaf-shaped lamp on a windowsill and the mirror over an antique settee—all seen on the preceding pages. Also by Gagnère are the round rug, several oak tables, the sheets on the bed and the towels in the adjoining dressing room.

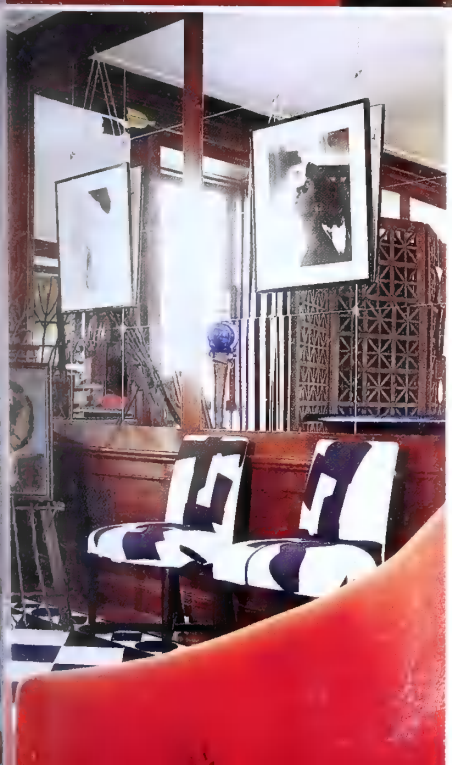
Trained in the 1960s in Paris, first as an antiquarian, then as an interior designer, Yves Taralon has a broad international design practice based in Richebourg, France. In addition to residences, he creates shops and galleries. Recent commercial clients are Guerlain, Rochas and Galerie Maeght, where Gagnère objects are sold.





Marie-Paul
Pellé's
luxurious
bedroom fo
a bachelor
reveals her
love for
symmetry,
big scale an
bold color

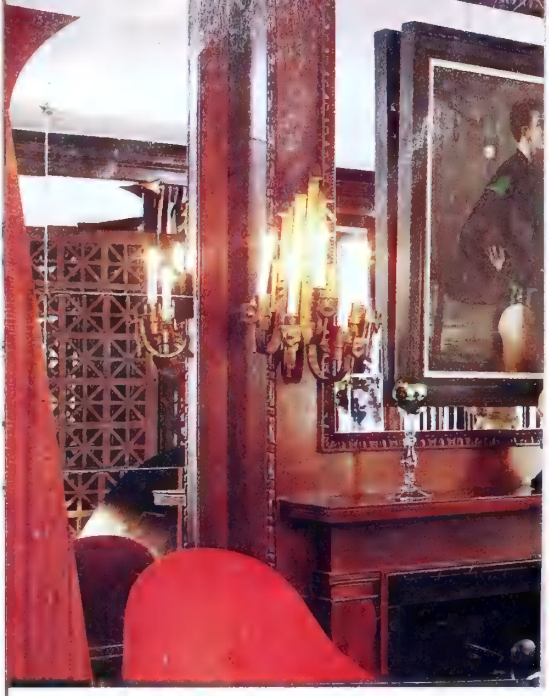
Roger de Cabrol's ttle bedroom under the eaves reminded him of attic spaces



MARIE-PAULE PELLÉ, THE DESIGNER OF THIS LUXURIOUS bachelor's lair dedicated to a dear friend, the late decorator Ruben de Saavedra, is a self-styled nomad. She lives in Paris, the countryside near Bourges, New York City and in the near future, she hopes, in Africa. Pellé, the embodiment of Parisian chic, is a small blond woman who wears stunningly simple clothes. A former editor in chief of several European decorating magazines, she has always designed rooms for her publications and for herself, as well as film sets and special projects such as the new Henri Bendel store in New York.

Here Pellé shows her love for symmetry, big scale, metal and gilded furniture, a bold but disciplined color palette and old photographs. She is the designer of the ebonized table between the windows; the carpet based on marble floors of the Napoleonic period; the sheet-metal sleigh bed (actually the bed she sleeps in when in New York) built by the restorers of the Statue of Liberty and the pair of douka wood cabinets flanking the fireplace. These armoires, made by Atelier Viollet in Brooklyn, N.Y., have reminded visitors of Biedermeier and Art Deco, but Pellé calls them "classics out of the general memory."

Marie-Paule Pellé designed the carpet (above), from Stark. Upholstered chairs (left and opposite above) by Donghia Furniture. Ottoman by Vicente Wolf for Henredon Furniture, gilded by Pellé. All fabrics by Manuel Canovas except for Donghia black-and-white print. Early 20th-century sconces and torchère from Malmaison. Opposite below: A typical Pellé mélange includes a fine 19th-century painting, a flea-market print.



In the window (above), brushed stainless lamp with copper-mesh shade from Arc International. Below: New Louis XV–inspired steel writing table by Susan Marya Flores. Right: One of three screens by Patrick Naggar from Arc International. African stool from Malmaison. Space definers (opposite): curtains of Schumacher's Joquille cotton print and Schumacher needlepoint rug. Cane-and-wood deck chair, Katie Ridder Home Furnishings. Art Deco console and mirror, Malmaison. Pratesi sheets. Bed cover and throw on deck chair, Nepal printed velvet by Schumacher.

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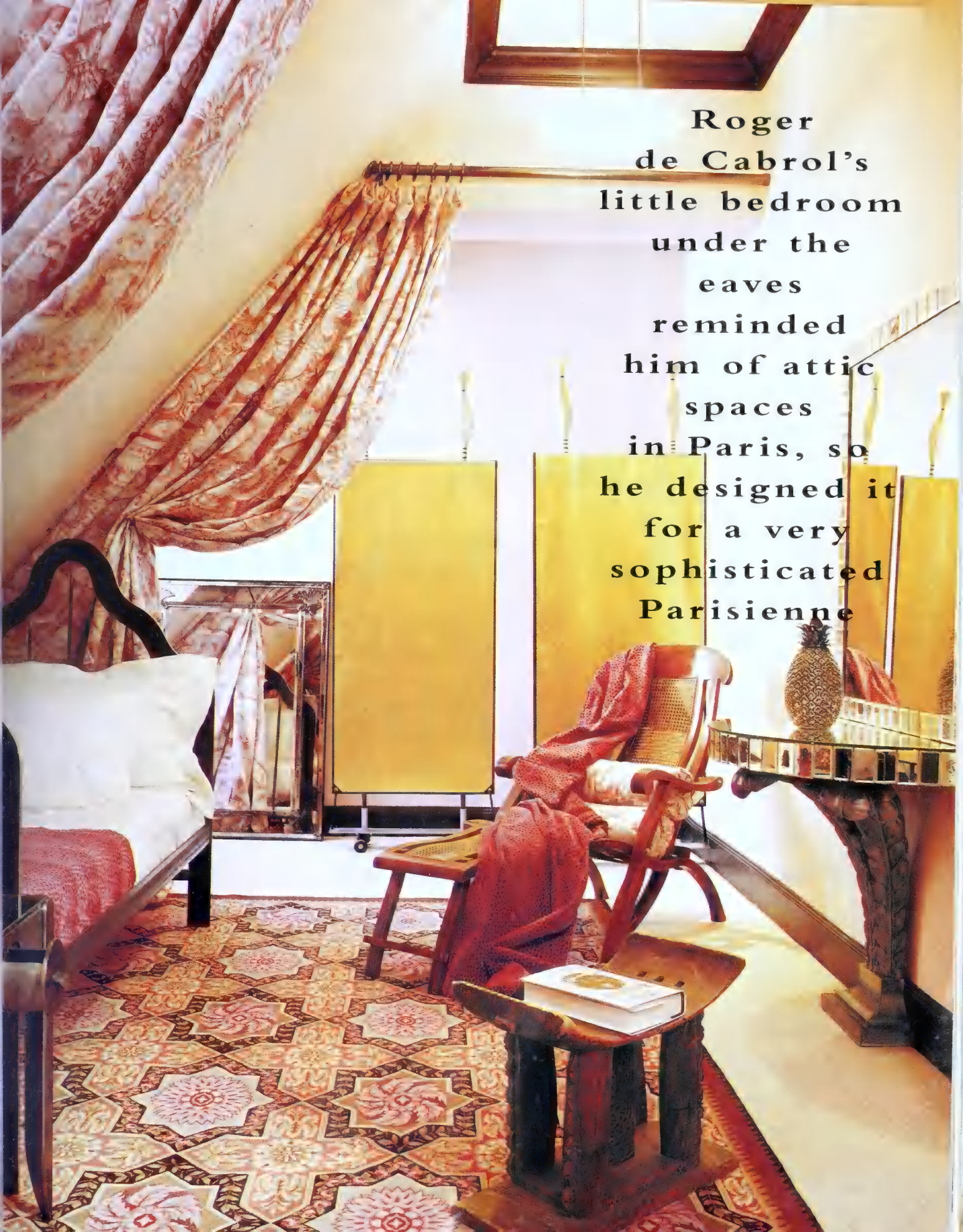


NO SHOWHOUSE DECORATOR IS THRILLED TO BE PRESENTED W

a narrow attic room, but Roger de Cabrol took up the challenge with unusual flair. He de on an imaginary client—a single young woman of high sophistication—and gave her a room is comfortable, serene and stimulating at the same time.

A bed, a deck chair for reading, small wooden stools for visitors and an Art Deco console form the central live-in core of the space, which is framed by a pair of curtains and anchored needlepoint rug. Cabrol also provided a useful writing-dressing table. The designer used te in soft corals and pinks—traditional "feminine" colors—but there is nothing of the little g his choice of antique African stools, gold-leafed paper screens with horsehair plumes, and mo metal furniture (bed, writing and bedside tables, side chair).

Once associated with Jacques Grange in Paris, Roger de Cabrol established his own decor practice in New York City in 1987 with his wife, Milly, a decorator trained in Italy.



Roger de Cabrol's little bedroom under the eaves reminded him of attic spaces in Paris, so he designed it for a very sophisticated Parisienne





A Hudson Valley classic burnished by time

Artist Frank Faulkner has a second passion: old Hudson River houses. In this, his fourth in the region, he uses little color but traps the light with bare windows, pale paint, many mirrors

"THERE IS NO DIFFERENCE TO ME between the placement of an element in a picture or in a room," says Frank Faulkner, easing aside his dewlapped Shar-pei, Gloria, to sink into a deep sofa. "It's the same sort of challenge—working with order, clarity, shape." Faulkner's intricately patterned canvasses, which remind one of ancient metalwork or cloisonné, are in many museum and corporate and private collections. All week he paints in his huge Manhattan loft, "a space never intended for human habitation."

On weekends he escapes to an unassuming circa-1840 Greek Revival house in Hudson, N.Y., a river town overlooked by the 20th century and harboring a fine architectural heritage. Here in what was formerly a working-class house Faulkner comes home to rooms he pronounces "perfectly scaled for the human body." To his mind, "Greek Revival was the high point of American architecture. I lo simplicity and symmetry."

Symmetry certainly came with the h which was previously a two-family dw divided right up the middle. It still has front doors within inches of each other two parallel staircases (although other divi

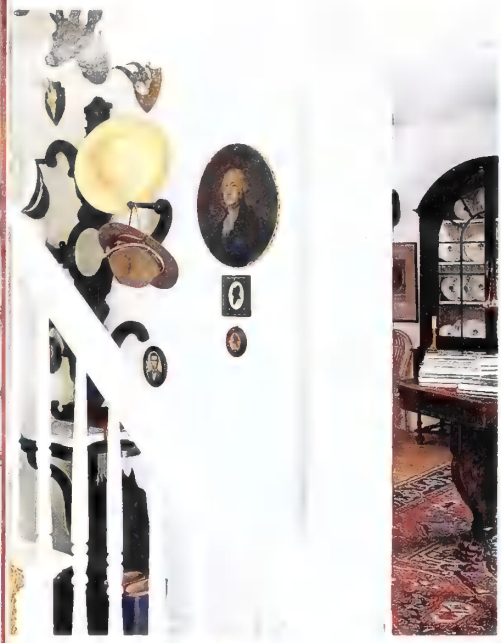
Announced by the black-and-white entryway floor (opposite) a subtle counterpoint of dark light tones plays throughout the house, unifying and dignifying the spaces. "I love intere silhouettes," says artist Frank Faulkner (above left). He also savors the scars and stains of on his favorite pieces. Like the arched vitrine (above right), a copy of a William and Mary p and the armillary sphere on the table, what delights here are mannerly forms.

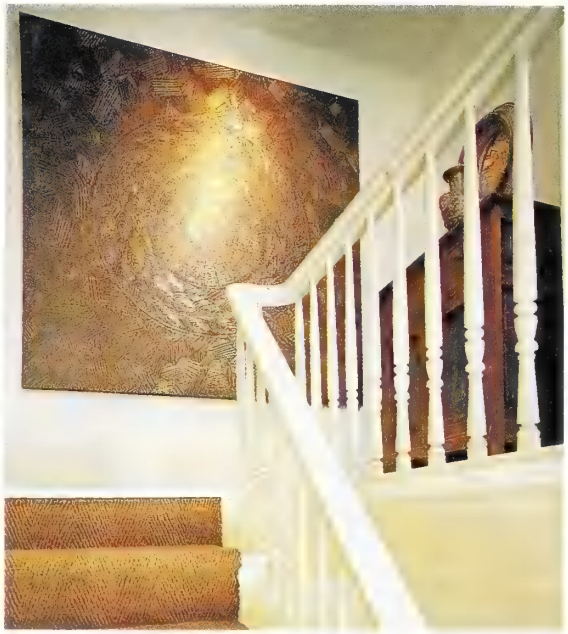




"There is usually only one correct placement of furniture in a room," says Faulkner, whose collection has moved with him from house to house. He felt that the massive club chairs belonged on the fireplace, their bulk lightened by plain linen slipcovers. The German Biedermeier butler's desk between the living room windows (this page) was found at the New York shop of Faulkner's decorating mentor, Niall Smith.













Going upstairs (this page, clockwise from top left) you have your choice of two parallel flights. On one landing, a Frank Faulkner pain[t]. Rusted metal garden finials sit comfortably on the time-crackled glaze of a chest of drawers. The master bedroom's Shaker-plain, all-whit[e] sets off darker details. In another part of the room ceramics and baskets add up to an eye-catching cluster. Opposite above: Faulkner relax[es] his no-curtains rule for bedrooms. Equestrian prints, faux zebra rug are dark notes in the white bedroom. Opposite below: Around front[a] portrait of George Washington, tin stars weathered in the rain by the owner.



were removed). On one side, a library
lining room are separated by sliding
't doors; on the other side, a living room
runs the full 45 feet of the structure.
appealed to such a connoisseur of hous-
is is the fourth in the region that he has
d and redeemed) was the light that pours
gh from front to back, making the house
as he puts it, "like a lantern."
t it is the light in Faulkner's eye that
the place—a schooled yet highly indi-
eye (he holds a master's degree in fine
om the University of North Carolina at
el Hill), one that can spot a gem in a
heap. An incurable haunter of tag sales
uctions as well as fine galleries, he has
ved around him distinctive though
imes inexpensive pieces that fairly sing
ll-mannered harmony. Like Greek Re-
rchitecture itself, most bear some mark
sical influence. Perfection and pedigree
rely the point for Faulkner; form, tex-
ture—"and cost," he adds realistically—are. From barn sales, he has hauled home such finds as a two-dollar metal side table and a set of fine 18th-century prints slightly spotted by foxing. ("I happen to love the foxing," he says. "It's part of their history and flavor.") Some purchases prove true discoveries, such as a hexagonal hall table whose white paint hid solid mahogany—"a real William IV beauty!" If the gilt frame of an Empire mirror is nicked, if the leather seats of his Edwardian side chairs are cracked, Faulkner finds them so much the friendlier, the more savory.

As evening creeps in, the painter-in-residence moves around the long living room lighting candles, and the darks and lights of the palette change. The linen-white walls turn a soft gold, the blacks of the prints and the bronze lamps take on mysterious definition. A faded Oriental rug glows. And one begins to see as the artist sees: What time has worn, the light loves best.





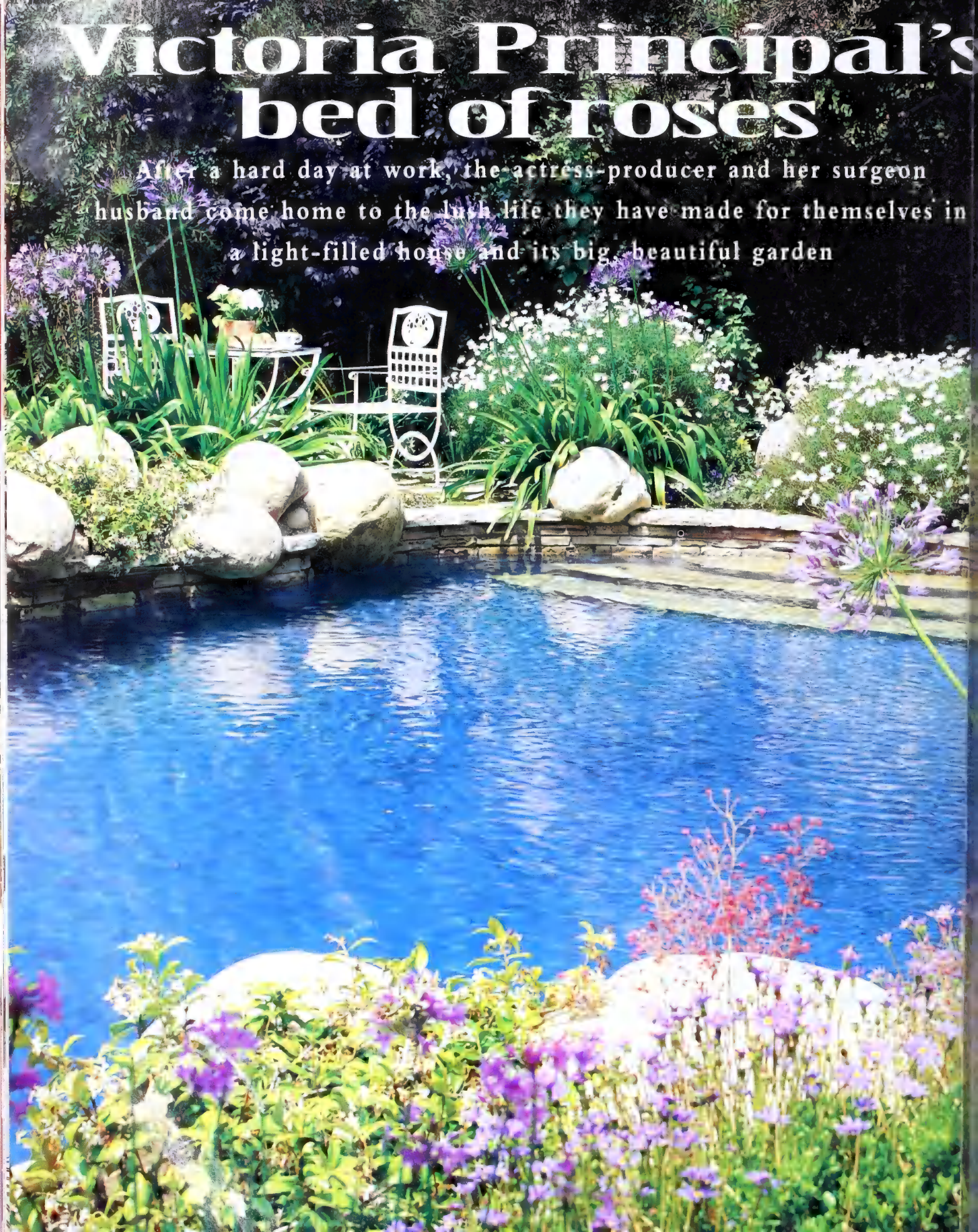
dining room's bay window gives onto a vest-pocket garden, which kner drolly refers to as his "deer park." Without compromising the and open spirit of the rooms, he has created richness with evocative s such as the library's demilune table (opposite above) and tortoised boo bookshelves (opposite below). Everywhere, wonderful mirrors e the light, as do the original floors now covered with gray paint.

ORE DETAILS, SEE READER INFORMATION

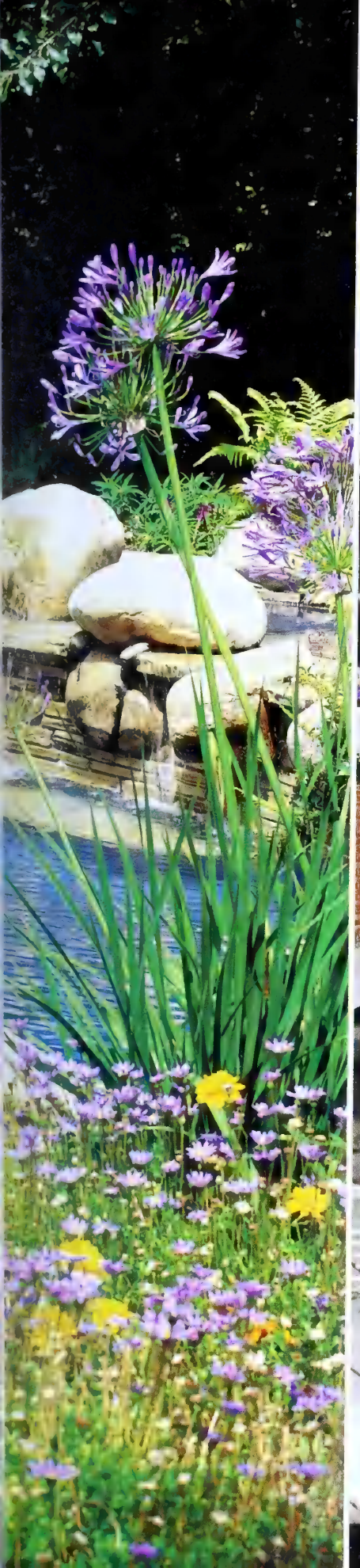


Victoria Principal's bed of roses

After a hard day at work, the actress-producer and her surgeon husband come home to the lush life they have made for themselves in a light-filled house and its big, beautiful garden



BY PADDY CALISTRO
PHOTOGRAPHY BY TIM STREET-PORTER
PRODUCED BY BEVERLY McGUIRE





"Gardening is part of my existence," says Victoria Principal. "It's not what I do for relaxation, not my passion, not my work—it's just a very basic part of my life. I can't imagine living without my garden." So enchanted with nature is this actress and producer that she planned her large garden and pool (left) even before she started thinking about decorating her rooms.

"I THINK THIS HOUSE IS LIKE AN *Ozzie and Harriet* house," says actress Victoria Principal, her brown eyes dancing. "You know, the kind where the smell of fresh apple pie wafts from the kitchen, and Dad's in the backyard making a birdhouse."



The home she shares with her husband, Dr. Harry Glassman, *is* that sweet, except that he is not building a birdhouse and she is not baking a pie. He is one of the top plastic surgeons in Beverly Hills, and she, a former star of TV's *Dallas,* has turned movie producer, cosmetics executive and health-care lobbyist—the Ozzie and Harriet of the 90s perhaps.

When the pair spied the low, two-story shingle fixer-upper on a tree-lined street in the greater Los Angeles area, they fell in love with it. Two generations of the same family had lived there. In Principal's words, "It's a happy family house, the kind of idyllic place we all dream of growing up in."

Then, like so many new homeowners in Los Angeles, they gutted the place. With the help of interior designer Barbara Barry, architect Mark Rios, his partner, landscape arch Charles Pearson, and garden designer Pat land, the couple created their dream h They enlarged the kitchen, raised many ings and added numerous windows and F doors. But the garden renovation came fi "I live in my garden," says the actress. "T the garden is as important as the inside house." A rose fanatic (the pink 'Victoria bred in Austria was actually named fo and it grows abundantly in her yard), Pri had ten rose trees from her last garden transplanted to this one. dozens of rosebushes flourish in a tangle of other flowering plant surround a large stone pool and waterfall.

The view from each corner of the garden is lovely: White bloo potato vine, climbing pink roses and lavender wisteria hug the house, where the couple has a private gym. Herbs grow outsi kitchen windows, and adjoining the bedroom is a white flower g filled with calla lilies, pale bougainvillea, impatiens and a fragran of pikake, jasmine and roses.

Half hidden by trees and shrubs, the house (above) has a cozy appeal. In the living room (below), ivory walls become a delicate pale yellow when washed in California sunlight. Designer Barbara Barry borrowed the room's gentle splashes of muted green and rose from the g



The fourteen-foot-tall master bedroom (above) is washed with palest beige, ivory and rose and adjoins a scented garden of white flowers. ole French doors open to the gazebo, where European iron furniture (below) sits beneath the umbrella of two huge California sycamore trees.

Ve can throw open the French doors in the bedroom and the is filled with wonderful fragrances all year round," Principal ex- s. "There's a magical feeling that no walls separate us from the n, and that's the way I wanted it," she says. To amplify the in- garden theme, designer Barry made use of gentle garden hues ghout the house. Floral prints and soft stripes abound.

hough components of the living room are formal—gold-leaf rs, a chinoiserie table, a collection of Tiffany silver (including a tte box inscribed by Joan Crawford) and man's trio of Picasso plates above the el—a large sisal carpet adds a casual note. e sisal continues wall-to-wall in the mas- droom, dressed up with an 18th-century sson rug. On the bed are silk and cotton vs and linens designed and collected by Nittner of The Golden Goose in Men- o, Calif. French doors open to a gazebo Principal and Glassman often breakfast. e house, which the couple and their four dogs have lived in for less than a year, provides a needed respite. Glassman faces the pressures of daily surgery. Principal, who left *Dallas* five years ago, stars in her sixth television movie this February, *The Burden of Proof*, a miniseries based on Scott Turow's best-selling novel. She has produced or coproduced five of these vehicles. In addition, as the Arthritis Foundation's "ambassador" to the government, Principal lobbies for victims of the disease in Washington, D.C., and in the state capitals. Last summer she introduced her first line of cosmetics, Principal Secret.



"I am invigorated by my work," she explains, "but it's always nice to come home and relax with Harry." The two spend most of their time together in their den, where four overstuffed club chairs are upholstered in a rich floral tapestry. Like the living room and bedroom, the den is flooded with light. Adds Principal, "The many windows and doors and high ceilings were the most important changes we made. We love light, lots of it."





A tangled English-style garden thrives under sunny southern California skies. Casual and inviting, this constantly changing, always colorful mix of flowers and greens surrounds a pondlike pool that is as free-form as the garden design. "I did not want a manicured, formal garden," says Principal. "I wanted something absolutely natural looking."

FOR MORE DETAILS,
SEE READER INFORMATION

A Frank Lloyd Wrigh

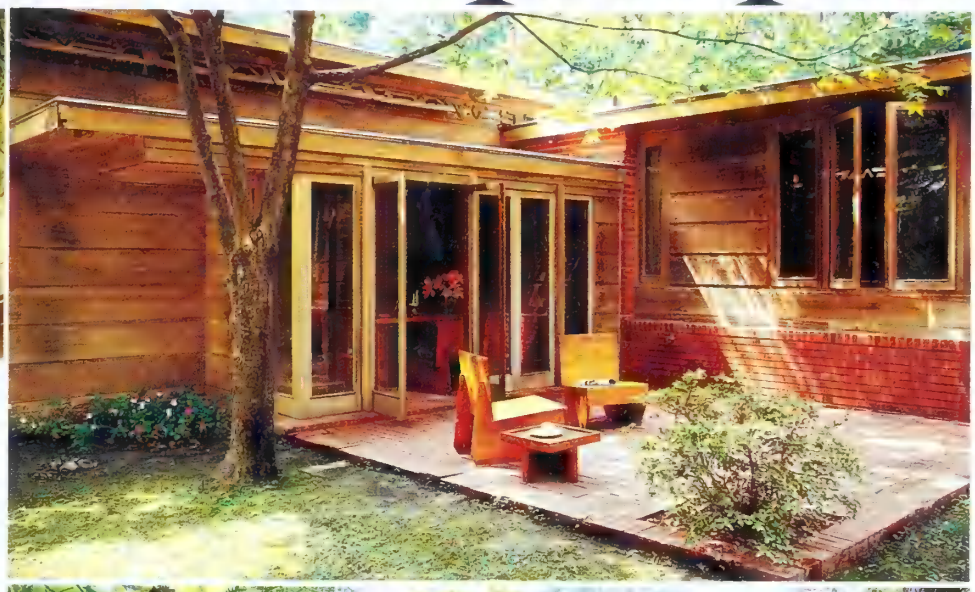
The Pope-Leighey House in Virginia is remembered by its first owner



BY LOREN POPE PHOTOGRAPHY BY LANGDON CLAY

house for the people



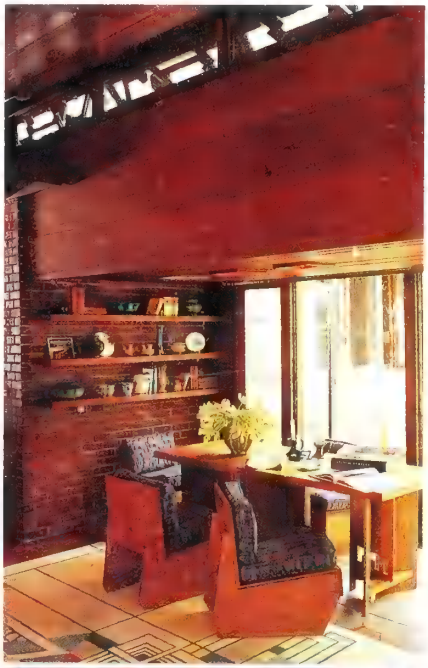






Visitors who entered our living room expected something hard and angular but found the place warm and with life. Almost all the versatile Wright-designed furniture was of a pattern, ing a peaceful sense of order. Cushion fabric and rug, Schumacher. Right top: Patio living room. Right center: Soaring carport cantilever. Right bottom: The screened porch that we added.

THE DAY I LEFT THIS HOUSE, with the moving truck waiting outside the door, I sat down on the high hearth of the fireplace and wept. My five-year-old son was equally sad and came to me saying, "I don't want to leave our cozy little house." It was 1946—six years after I had built with great travail (no mortgage lender or building contractor would help me) a house designed for me by Frank Lloyd Wright for a site in Falls Church, Va. It was a modest building of startlingly unorthodox flat rooflines and horizontal flow, no-stud sandwich walls, and heating pipes beneath the concrete floor—all of it revolutionary at the time. Though my career in journalism took me away from the house, I have loved it ever after and faithfully followed its fortunes.





Now, on the golden anniversary of the house, the National Trust for Historic Preservation is beatifying it as a permanent national museum. To make it fit for the rigors of tourism, the trust will spend a third of a million dollars to stabilize the building on which I spent roughly 7,000 prewar dollars (including the land).

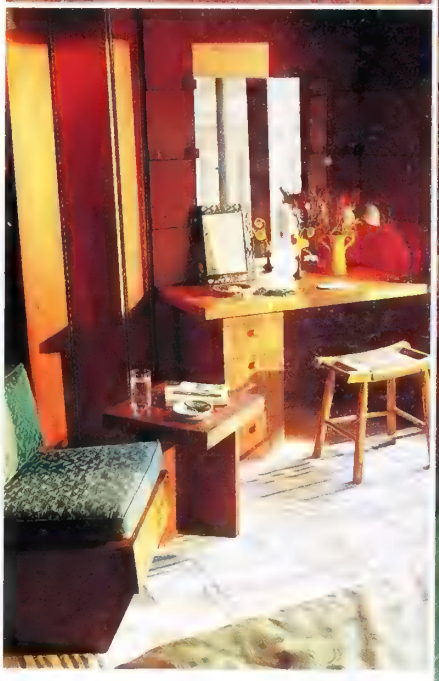
When we had to sell our Wright house (including all the Wright-designed furniture because we felt it belonged there), a three-line classified ad brought out at least a hundred prospective buyers. We sold it to the couple we thought would love it most, Robert and Marjorie Leighey. We chose well. The Leigheys lived there until 1964, when it stood in the path of the proposed Interstate 66. Mrs. Leighey not only persuaded the National Trust to save the house, but she also gave them the entire $31,500 condemnation award to help pay the $48,000 cost of moving it to a safe site.

Original concrete floors and brick piers stayed behind; all else traveled approximately ten miles to a leafy glen near the stately Woodlawn plantation house that George Washington's foster daughter and her bridegroom, Washington's nephew, built on Mount Vernon acreage. I know of no other place where one can see, standing in historical and stylistic apposition, two such icons of American architecture.

How did our moment in a Wright house come about? Fifty years ago, when I was a $50-a-week copy editor on *The Washington Star*, I read Frank Lloyd Wright's *An Autobiography* and the architect became the way and the truth to me. I poured out my desire to live in a house of his in a letter, and in due course my heart pounded to read, "Dear Loren, Of course I'm ready to give you a house."

It was one of Wright's earliest Usonian designs—a name he gave to his modestly priced houses. (They were his solution to what he considered the country's number-one problem, inadequate housing.) The L-shaped house [plan opposite], of cypress, brick and plate glass, is simple but complex, small in size but big in spirit. Living there was fun, easy and inexpensive. I felt, as I wrote in "The Love Affair of a Man and his House" in House Beautiful in the 40s, that I was "living with a great and quiet soul." I am confident that in the long, bright future that lies ahead for this house, Frank Lloyd Wright's humanistic genius will continue to speak to all who enter.

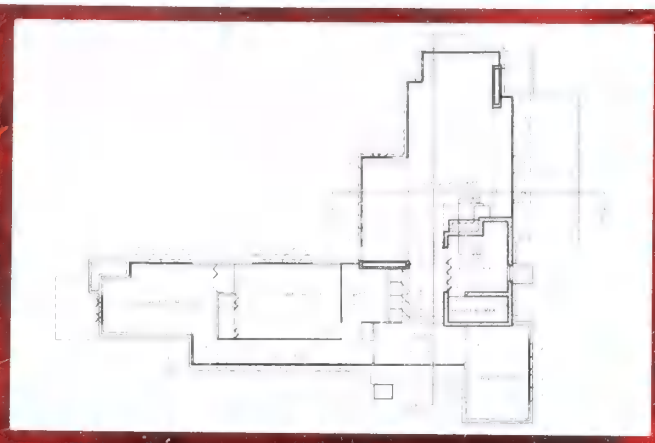






FOR MORE DETAILS, SEE READER INFORMATION

Opposite, two left views: In the dining area, three of six identical modular tables are clamped together. With glass doors opened, we could virtually dine outdoors. Clerestory windows here brought in sky views, leafy motion and natural cooling, as did those in hallway (opposite top right) and bedroom (this page). Mr. Wright admired the way I mounted the mirror over the built-in dressing table (opposite below right).



BY JANE MARGOLIES PRODUCED BY SUSAN ZEVON

The American dream Can you (or your children) afford it

Being able to buy a house is something we took for granted for generations. But with the cost of housing today, many young families just can't swing it. Here, we explore some causes of the problem as well as possible solutions. And we show you eight inspiring designs from Connecticut to California—all wonderfully planned, all cost-effective, and all with big ideas to build on

RICK MANDELL, A WINTER PARK, Fla., developer, has a mission: to build housing that is exquisitely designed *and* affordable to teachers, nurses and other people of average means. Such developments, he argues, will be welcomed by communities that might otherwise oppose affordable housing nearby. And in Orlando, Mandell plans to prove his point. He has invited seven of the country's top architects and planners, including Stanley Tigerman, Robert Stern and Frank Gehry, to design a 750-unit condominium development. Everyone has said yes. "I have been waiting a long time for this chance," Gehry responded. Once this first community is built, Mandell intends to bring his high-style affordable housing to other parts of the country. "Interjecting good architecture into affordable housing," he says with conviction, "is really the missing link."

In fact, fifty years ago Frank Lloyd Wright had a similar idea. Wright constantly experimented with construction systems and materials in a career-long effort to design beautiful houses at moderate prices. He achieved this goal with his ingenious partly prefabricated Usonian houses, built all across the country beginning in 1936 (see "A Frank Lloyd Wright House for the People" on the preceding pages).

Buildings by Frank Gehry and Frank Lloyd Wright may not be what most people think of when affordable housing is mentioned. More likely what comes to mind are look-alike suburban tract developments or bland government-sponsored housing projects. "Part of the stigma of affordable ing is that you expect everything to be down and cramped," says Whitney H an architect based in Essex, Conn.

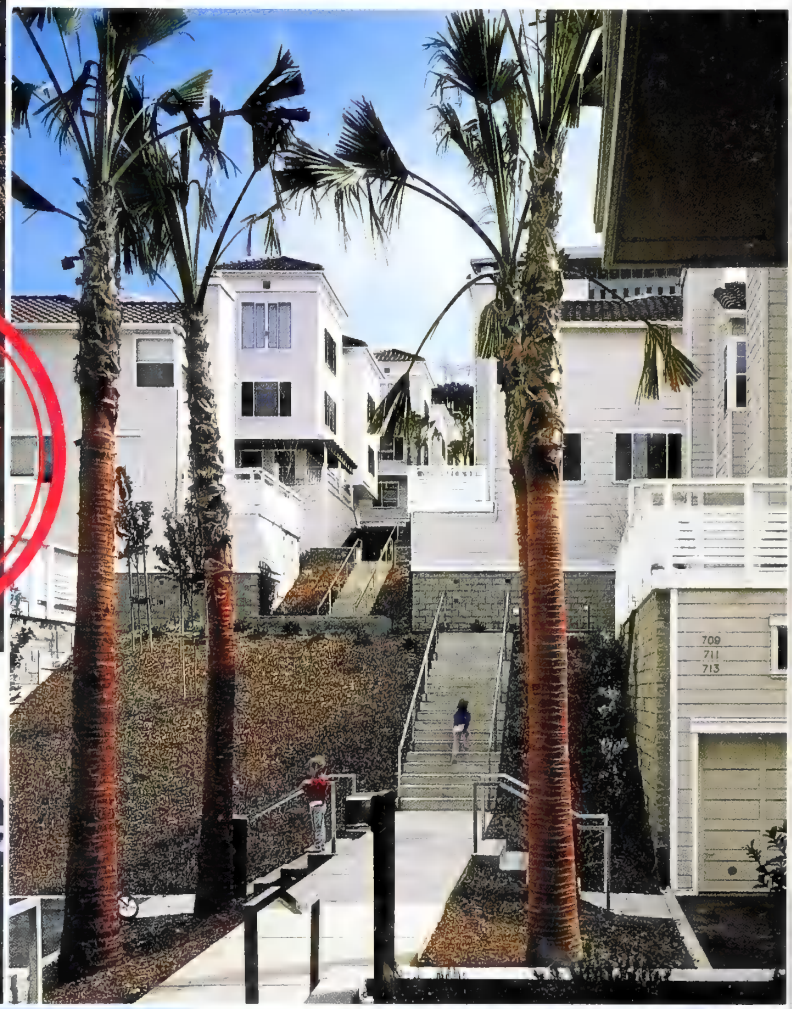
Huber and seven other architects designs are shown here prove that affo housing doesn't have to be skimpy or In San Francisco, David Baker's spr Parkview Commons condominium devel ment fits right into its urban neighbor In Hanover, N.H., William Rawn's s family houses for Dartmouth College t evoke rural New England architecture their ample gables, front porches and roofs. Other designs include custom h for clients who owned property and only spend $66,000 to $100,000 for co tion (actual costs, given in captions, hav



SAN FRANCISCO, CALIFORNIA
ARCHITECTS: DAVID BAKER+ASSOCIATES

Stepping up a 3.2-acre site overlooking Golden Gate Park, the red-tile-roofed buildings of Parkview Commons (left) provide every resident with a view. Three-story Victorian-style flats (not shown) front on city streets, and two-story midblock cottages face interior courtyards (below). The 114 condominiums have from one to four bedrooms. A three-bedroom with a fireplace and a view of the Golden Gate Bridge—which might sell on the market for $275,000—costs just $99,000 for qualified moderate-income, first-time home buyers. The bargain prices are due to the involvement of city government, private and non-profit developers. Parkview Commons was completed in 1990.

TOP: JOAN SUTTON





MONKTON, VERMONT
ARCHITECT: TURNER BROOKS

magical meadow overlooking a pond, the house farm buildings, but its great curved side (right) the mold. Custom-designed for a small family, ucture is oriented to the outdoors: Windows all the southern side bring in warmth and light are fewer openings on the north side, above); vered porches provide space for outdoor living; oors open up views. Double-height living room, , bedroom and bath on the first floor, plus m and bath on the second floor, all add up to square feet. The house was completed in 1990.



TOM. TURNER BROOKS

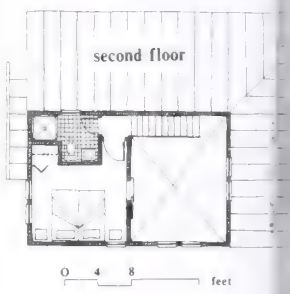


LAKESIDE, MICHIGA
ARCHITECT: KEN
SCHROEDER

"The boxcar house" ist architect-owner's name fo weekend home (left), pa overlooking the ravine. In the house is about the size v boxcars—the vaulted top se with the main living measures 20 by 40 feet ov 800 square feet. The middle has a screened porch bedroom used mainly summer. The bottom is st space. Low-cost materials used in innovative ways: and white asphalt barn shi create a lively pattern o exterior; two culvert pipes filled with poured concret used as columns. The hous completed in 1988 for $75

NELLYSFORD, VIRGINIA ARCHITECTS: DONHAM & SWEENEY INC.

With weathered pine exteriors, gently sloping roofs and covered porches, these houses (below) resemble the farm buildings that have long stood on this eastern expanse of the Blue Ridge Mountains. Just 1,008 square feet, each interior nevertheless has a living-dining-kitchen area, two bedrooms and a bath on the first floor (plan, right below) and a bedroom and bath on the partial second floor (plan, right above). Interior walls were left with studs showing in keeping with the rustic design, cutting down on finishing costs. And the four-foot building module made construction fast, easy and inexpensive ($45,000 in 1979).











HANOVER, NEW HAMPSHIRE
ARCHITECTS: WILLIAM RAWN ASSOCIATES

Because of the high cost of housing in Hanover, Dartmouth College decided to develop 36 affordable single-family houses just two miles from campus for young faculty members. The college commissioned Boston architect William Rawn to design three prototypes (the middle-size model, 1,550 square feet, above right). Like the neighboring rural New England buildings, the houses have wood clapboard siding, metal standing-seam roofs and generous gable fronts. The layout offers privacy (a quiet study on the first floor, plan, near left) and openness (double-height living area, plan, far left). Floor-to-ceiling bookcases (above left) delight academics. Buyers can obtain mortgage financing from the college, which retains a re-purchase option. Model houses were completed in 1991.

ed to current levels). The range in prices eflects the housing costs in different parts e country. (For more information on housing costs vary by region, see re the Buys Are" on page 103.)

e architects approached modest budgets inventiveness. Though the designs are 1,550 square feet, all feel surprisingly us inside. Standard-size stock lumber- materials were used to avoid custom yet great individuality was achieved. n House of the San Francisco firm e+House says, "Architects who do af- le housing have to be careful not to just verything down to the bare bones. You eliminate all the elements that make a special and beautiful." He and his wife rtner, Cathi House, search out the best- g stock windows and doors and even how to give cement and plywood in- ng finishes. William Rawn, who has won acclaim for affordable developments that complement their neighborhoods, including Boston's Charlestown Navy Yard Rowhouses for the Bricklayers and Laborers Union, notes that in addition to giving pleasure to its owners, affordable housing "must give something back to the rest of the community."

Just what does "affordable housing" mean? It varies. The term can mean government-sponsored housing for households earning a certain percentage of the area's median income. It is also used for houses that simply cost less than most houses in an area.

However you define it, affordable housing is in limited supply in this country. During the 80s, construction of large, luxurious houses boomed, fueled by demand from homeowners who were trading up or buying second homes. But construction of modest houses dropped. This was due in part to the repeal of certain tax incentives on the federal level as well as to the imposition of inhibiting fees, exclusionary zoning and other regulations on the local level.

As a result of the housing shortage, young families in particular are having difficulty buying homes, according to a study released last October by the Joint Center for Housing Studies of Harvard University, *The State of the Nation's Housing 1991*. Between 1970 and 1990, while the prices of typical starter houses went up across the country, the incomes of potential first-time buyers dropped. Not surprisingly, homeownership for those aged 25 to 34 years old has declined from 51.4 percent in 1973 to 44.3 percent in 1990.

Most recently, the dip in both home prices and interest rates has helped some renters buy. But, according to the study, many people who pay high rents these days—in some areas as much as half of their incomes—have difficulty saving enough to make the twenty percent

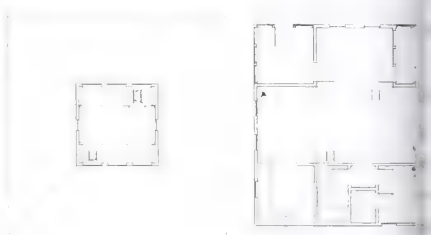




$66,000

LAKESIDE, MICHIGAN
ARCHITECT: JACK MURCHIE

This one-and-a-half-story house (l takes the form of nearby 1920s sum cottages to new heights. Up out of center of the 32-foot-square hip-r structure pops a 12-foot-square ga (elevations, below left). Inside, light-fi space soars up to the roof, under which tucked a sleeping loft (plans, below rig The main level includes living ar bedroom and bath and two screened porch The 1,100-square-foot house, with off-t shelf windows, doors and trim, completed in 1987 for $55,000.



down payment most mortgages require. Even if lenders only required a five percent or ten percent down payment, just 17.2 percent of renters would qualify for a mortgage on a typical starter house.

The inability of young families to make the leap from renting to owning has implications for generations to come, according to the Harvard study. Since owning a home is the way most families build savings and equity over the years—wealth that gets passed on—the postponement of homeownership affects not only one generation, but their children as well. They will simply inherit less.

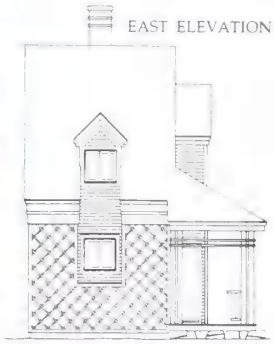
Previous generations had it easier. "After World War II, there was a lot of support for home building and homeownership by the federal credit agencies—the Veterans Administration and F.H.A. and others," notes William Apgar, executive director of Harvard's Joint Center for Housing Studies and coauthor of the report. "In some ways we did our job too well. From 1940 to 1960 we almost doubled homeownership. Maintaining that level is tough."

What is government doing today? President Bush has called affordable housing "an important challenge," but housing clearly has not been a White House priority. (In fact, the federal budget for low-income housing programs plunged from about $25 billion in 1980 to $10 billion today.) The administration favors ownership over rental housing, but believes that the private sector—not government—should provide it. To make that easier for developers, the Department of Housing and Urban Development (HUD) Secretary Jack Kemp says he wants localities to eliminate regulations that have prohibited affordable development (and, not incidentally, preserved the character of existing communities). Last year he appointed a commission to study the problem, and its report, *Not In My Back Yard: Removing Barriers to Affordable Housing*, called on states and towns to examine their fees, permitting procedures and regulations. The report proposes that federal funding contingent upon cities and states having a p to provide affordable housing. Althou HUD maintains that recommendations fr the report will be incorporated in the adm istration's legislative package in 1992, buil are not holding their breath. "States have authority to make localities accept afford housing," says Michael Carliner, economist with the National Association Home Builders. "Some states—including C ifornia, Massachusetts and New Jersey—h already taken such a role."

In fact, in the absence of significant fed housing programs, state governments h launched hundreds of initiatives, and la unions, colleges and churches have gotten the affordable housing business. (The deart low-income housing has also triggered s private efforts, including Habitat for Hum ty, whose achievements are described on 36.) Public-private partnerships have spr up to creatively *(Continued on page 1*







$ 90,000

IVORYTON, CONNECTICUT
ARCHITECT: J.W. HUBER

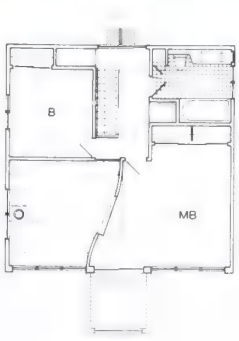
On a hilly, wooded site, Whitney Huber designed a long and very narrow house—like a freestanding rowhouse—for two writers with small children. The 12-foot-wide east side (elevation, below) is the first thing a visitor sees. The entrance to the house is under the roof extension just off the northeast corner. To the rear (elevation, above) the owners later added a deck (far left). The dimensions of the house allowed the builder to use pre-cut 12-foot lumber, and minimal walls were needed inside. The house was completed in 1985 for $75,000.

LA HONDA,
CALIFORNIA
ARCHITECTS:
OUSE+HOUSE

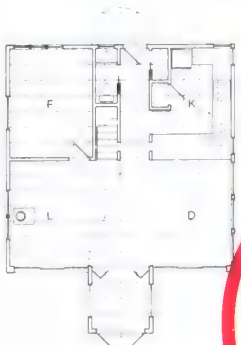
ox-shaped house (far
in a redwood forest
the beauty in basic
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od exterior was stained
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ion. Designed for a
ser, his wife and small
the house has an
ed music studio big
for a baby grand. In
in house the architects
ed drama with a
-height living area, a
f windows (right) and
urving loft (see first-
lan, far right; second-
lan, near right). They
d expensive finishing
ials: Adding pink
it to the cement mix,
coring a pattern into
ited an attractive rosy
there was no need for
floor. The house was
ted in 1990.

ORE DETAILS, SEE
R INFORMATION





SECOND FLOOR PLAN



FIRST FLOOR PLAN



$ 100,000


6

The spice of history

The kitchen of an 1824 Beacon Hill house has been blessed with owners who love it as it is and make themselves comfortable with a minimum of change



The new owners wanted a kitchen they could live in or, put another way, a living room they could cook, eat and entertain in. Linderman-Schenck Interior Design preserved the room's period character, adding the barest of modern essentials while filling the space with antiques and precious family possessions. Two chairs and a sofa in Rose Cumming's Ceylon Black fabric plus French park seats (left and above) fulfill the living room requirement, and a country table can seat six diners. Viking professional range, Traulsen refrigerator, General Electric dishwasher.

BY SARAH WRIGHT

PHOTOGRAPHY BY JEFF McNAMARA

PRODUCED BY CAROLYN ENGLEFIELD


CYRUS CARPENTER & CO.
6



IE FOCAL POINT OF kitchen in the Beacon Hill sec- of Boston is not the massive us Carpenter wood-burning e, although it is certainly big ugh. And not the custom-made , although it is surely inviting ugh. And not even the collec- of majolica plates, although are treasures. No, the true fo- point in this warm, livable n where everything works har- niously is history.

uilt in 1824, when James nroe was our president, the inal room had the high ceiling narrow heat-saving space typi- of its time. The kitchen was ened in 1915 and that was that. en designers Arrel Linderman Sudie Schenck of Linderman- enck Interior Design in Boston saw the space in 1989, nothing been changed for forty years, even the old brown linoleum. Vith the help of Linderman- enck, the new owners pre- ed, remodeled and redecorated. They kept the wood stove, the butler's pantry and the old cabinets, even the gaslight-era chandelier, adding only a range, a refrigerator and air-conditioning. The three east-facing windows were lengthened, the walls were painted a sunny yellow, and crisp, marbleized black and white vinyl squares were installed.

And then objects from the new owners' family history were introduced—beloved possessions from other times and other rooms. There is an old storage bin from a summer house, a lamp from a library, French candlesticks from a bedroom (now table lamps).

The Linderman and Schenck philosophy is: Use what you have and enjoy it. Do not fear color—it is nourishment in a gray urban setting. Do not create an impersonal laboratory of a kitchen—relish old mementos. The woman of this house made the spirit of her mother's kitchen part of the ongoing history of this place.





Where Boston baked beans once bubbled (opposite), taffordshire spaniels from Creative Antiques now sit in state along with antique hurricane lamps and a red tole coal bucket of torian vintage from George Gravert Antiques. The Cyrus Carpenter e loses its potential for looming when set off by floral fabrics, yellow walls, soft lighting. Majolica collection makes its home in an ginal cabinet (above right). Butler's pantry (through doorway, below right) is the same sunny yellow as the kitchen.

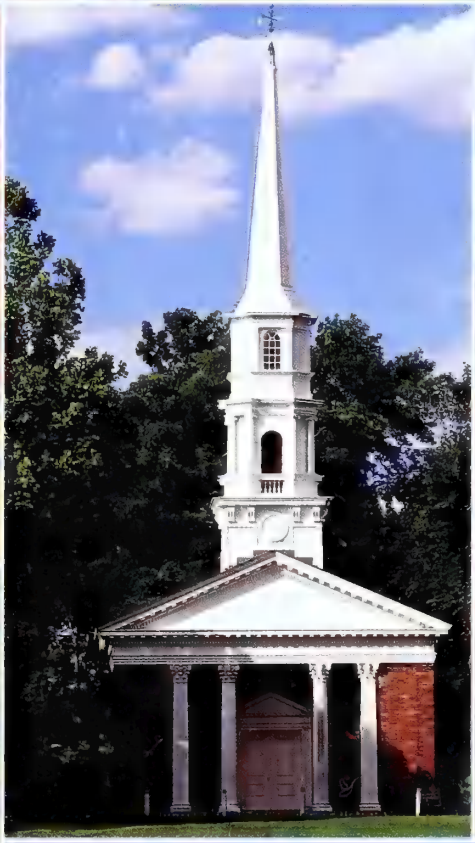
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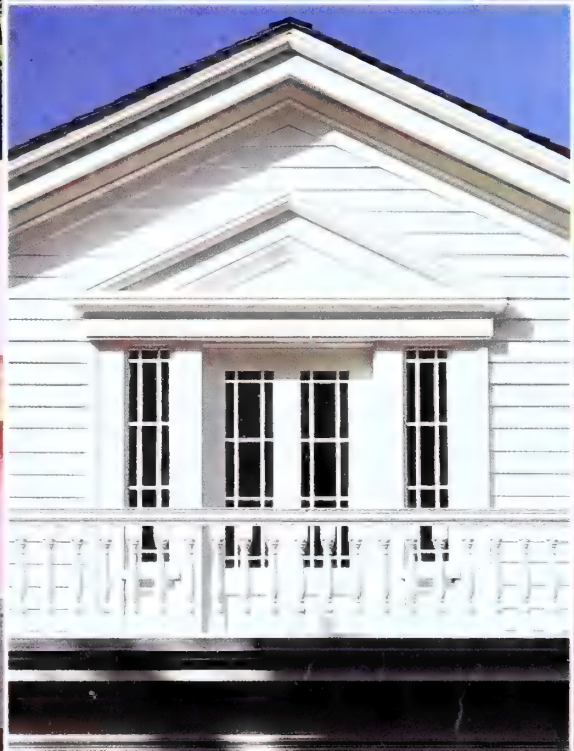
















The Ford (furniture) in your future

A master of mass production, Henry Ford made cars that looked alike. But when he collected furniture he sought out unique pieces, often made in the countryside. Sixty of them are now being reproduced

BY ELIZABETH H. HUNTER
PRODUCED BY DARA CAPONIGRO AND KIRSTEN HARWOOD

NRY FORD MANUFACTURED AUTOMOBILES ONE el at a time, and when asked whether Americans might like col- ıoices, legend has it that he made this reply: "They can have any they want as long as it's black." But when it came to getting *he* wanted, there were no limits. One of the greatest Americana ctors, Ford had agents around the country buy houses, commer- ɔuildings, agricultural equipment, machinery and furniture for ıuseum complex he built in Dearborn, Mich.

ɔday, Henry Ford Museum & Greenfield Village covers 93 acres ıncludes eighty buildings, a museum inspired by Philadelphia's ɔendence Hall and artifacts numbering around 26 million. In the ture collection alone there are 5,000 pieces. When Century iture Industries sent their designer, Ray Sobota, to Dearborn to se some sixty pieces to reproduce, it was a staggering job. But ta had reproduced furniture from the museum complex in 1960 ɔnew just what to look for. In fact, he chose some of the same s. "Not everyone appreciated this furniture thirty years ago, and ctors who *did* were still buying old pieces," says Hugh Boyer,

Opposite, clockwise from top left: 1750 house from Exeter, .H.; New England-style town hall re-created in 1929; 1854 eral store from Waterford, Mich.; house where Noah Webster, he lexicographer, lived in New Haven, Conn.; dining room a Greek Revival house from Ann Arbor, Mich.; 1750 Daggett ıouse; circa-1740 tea table with Delft tile top reproduced by ıtury Furniture; second-story porch, dining room, exterior and edroom of Ann Arbor house. Center: Martha-Mary Chapel, in 1929. Right: The bed with unusual pineapple finials, in the Ann Arbor house, is being reproduced by Century.





A Philadelphia armchair in the Chippendale style (left) is one of the line-for-line copies in the Century collection of furniture from Henry Ford Museum & Greenfield Village. Top row, from left: The original of this small painted table was called a light stand and was made to move easily wherever a candle or lamp was needed. "It's probably early nineteenth century and from New England, but the five legs and the five curved sides are quite unusual," says Michael Ettema, the museum's design curator. "The imagination of the maker is easy to see." The original for this hooked rug was worked on burlap, which means it was made in the late 1800s. Barrel-back wing chairs were made in the mid-19th century. "Wing chairs had been popular since the seventeenth century, but they went out of fashion with the Victorians," says Ettema. "The barrel-back version was the last of a dying breed." Reproduction by Century. Center: Susquehanna Plantation, circa 1840, was moved to Greenfield Village from Maryland. Bottom row, from left: Ford Museum hooked rugs reproduced by Mountain Rug Mills. Sgraffito plate from Turtle Creek Pottery. Century's copy of a Pennsylvania corner cupboard with fanciful painted decoration.





















who was vice-president of Century at the time. "But today buye reproductions are more sophisticated and want unique furnit Michael Ettema, the museum's curator of design, is pleased th new reproductions reflect the broad range of the collection. He "Henry Ford wanted this place to show the craftsmanship and in tiveness of preindustrial America, and the reproductions do just t especially the painted pieces. Many people still think furniture painted only to imitate wood graining, but a lot of craftspeopl loose and decorated a piece with humor and pizzazz."

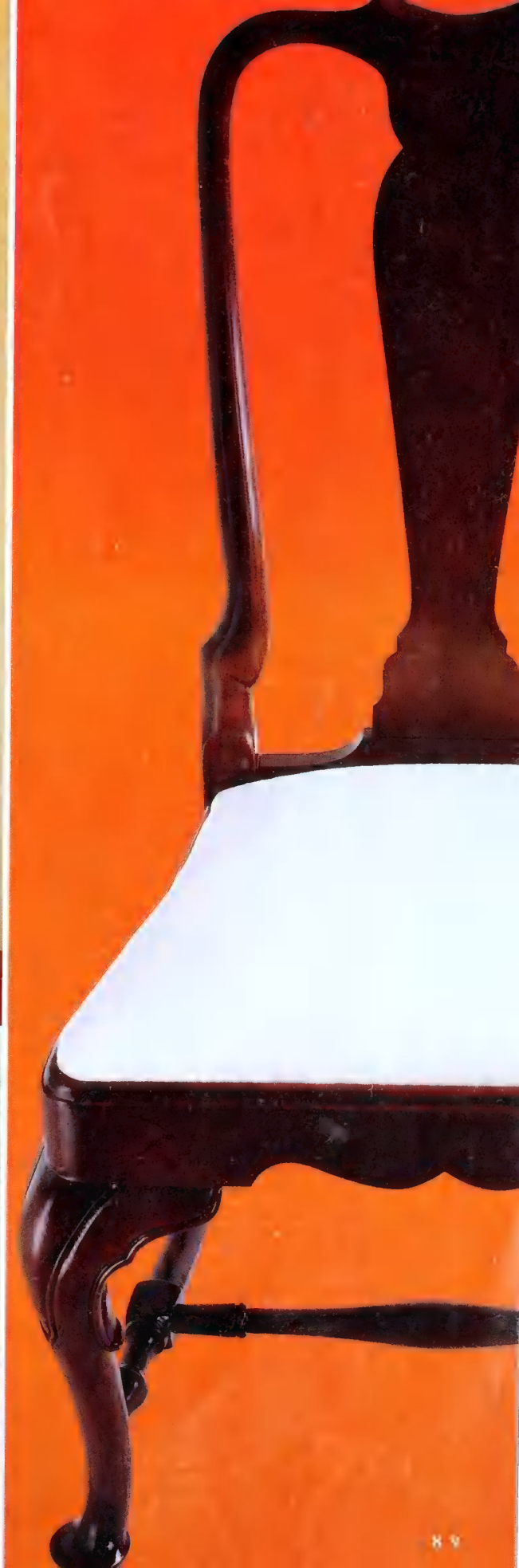
Creating a shrine to America's heritage was not unusua wealthy industrialists and financiers in the 1920s. John D. Ro feller, Jr., was preserving the Colonial capital of Williamsburg, Henry Francis du Pont was collecting fine American furnitur Winterthur, his estate in Delaware. Henry Ford wanted his mu and country village to be a monument to the humble roots which he and other successful Americans had sprung and even o nally named his complex The Edison Institute in honor of his hero, Thomas Edison. Ford moved Edison's laboratory from M Park, N.J., and rebuilt it near the village general store.

The original of Century's painted cupboard (opposite above) was found in Soap Hollow, Penn. The chair (opposite far right) copied from an 18th-century Newport, R.I., piece. Opposite be left: This hooked rug, made by Mountain Rug Mills, is also pa the museum's reproduction program. Above right: Detail of t cupboard shows German Mennonite decoration. Above left: A rec platter in the museum was reproduced by Turtle Creek Pottery. This Century reproduction was copied from a Federal sideboard by a country cabinetmaker in Uxbridge, Mass., around 180

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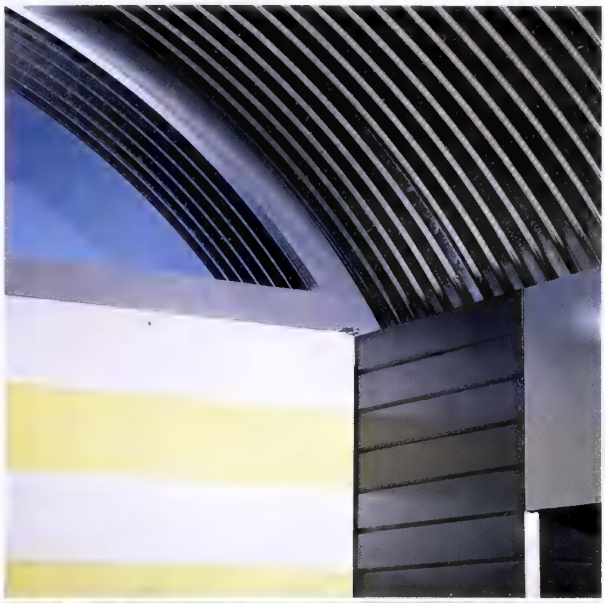


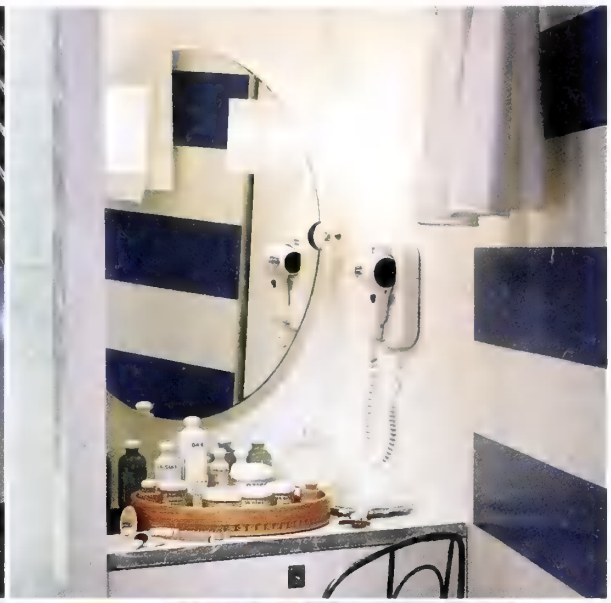




The room is full of refreshing spl
of colors and textures: Fieldcrest/Ca
terry made into slipcovers, a terra-
tile floor, even a bit of sod mat
The barrel vault of corrugated steel (opp
top left) and the trim of brushed alum
(opposite below left) catch the
Doors flanking the toilet and bidet cha
conceal a vanity stocked with O
beauty products (opposite top right)
media center (opposite below r











The ultimate refuge

A bathroom combining age-old sybaritic comforts with the latest in plumbing technology and interior architecture

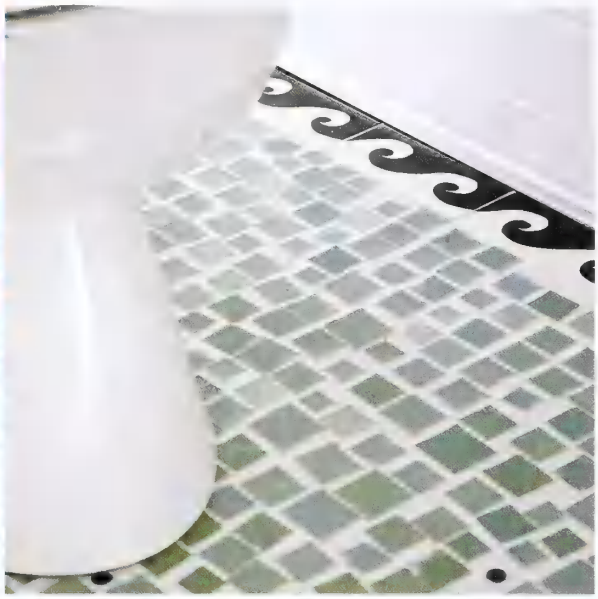
THERE HAS NEVER BEEN A BETTER refuge from the world than the new state-of-the-art bathroom. Not only are privacy and peace possible—they always were in this room—but also renewal, both physical and spiritual. Today's bathroom is meant for total personal pampering. With this goal in mind, House Beautiful decided to create a dream bathroom based on the fixtures and materials available today.

But this bathroom is more than a dream. It was built to be seen at the annual National Association of Home Builders show, meeting this January in Las Vegas, and to be photographed as a font of ideas for our readers.

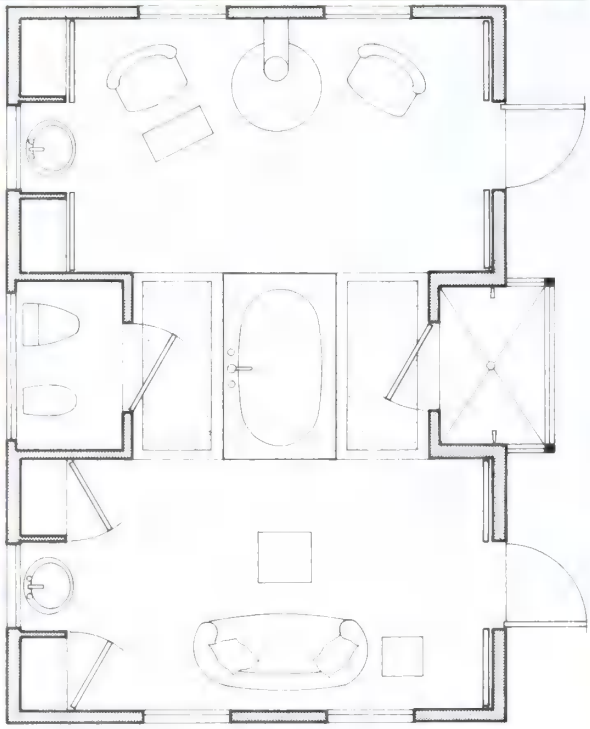
When House Beautiful decided to turn a dream into a real bathroom for a couple, we asked New York City architect Walter Chatham to design it, using plumbing products from Kohler. Chatham devised a hideaway with multiple amenities: comfortable seating, a whirlpool tub big enough for two, a media center, a

PRODUCED BY SUSAN ZEVON AND KATHLEEN MAHONEY









linen closet, a vanity, even a wood stove. Chatham, who has made resort architecture something of a specialty in recent years, likens the space to a cabana, with its awning-striped doors, seashore-inspired palette and patio-style tilework. "My philosophy is that buildings should take you away," he says. "This bathroom is a warm and sunny place, even when it's winter outside."

Chatham selected Kohler's Vintage porcelain fixtures in Biscuit—updated versions of the company's own designs of the early 1900s—and Kohler's Antique polished chrome faucets. The plumbing fixtures appealed to Chatham for this bathroom of the 90s because of their bold scale and generous rolled rims. Included are a pair of pedestal sinks (his and hers, of course) and the whirlpool tub, with heater. There is also a large shower enclosure and a toilet and bidet in their own space.

For Chatham, designing the bathroom was a chance to explore what he feels are the romantic ideas of modern architecture: flight, speed and sensuousness. "I wanted to evoke the Machine Age in a contemporary way," he explains. "What's gone from architecture these days is the pure, sensory experience of colors and materials for their own sake." One sensory pleasure provided here is stepping out of the shower onto a "bath mat" of real sod—admittedly a fantasy. Another, something more readily accessible, is going from the shower to the terry-cloth-covered chair or sofa from Baker Furniture.

Other strong points here are scale and light. "I like architectural elements to be as tall as possible," says Chatham. Doors and windows that run from floor to cornice, a ceiling composed of an illuminated frosted-glass skylight, and corrugated steel barrel vaults all enhance the sense of height.





major comforts: a
stove and his-and-hers
g areas. Tables, Ad-
New Kohler shower (this
has overhead spigot
ydromassage options plus
able body sprays.
e work in the shower
opposite top left
low left) and around the
(opposite top right)
es visual warmth. Tiles
Ann Sacks. Opposite
right: The floor plan of
-by-17-foot room.

ORE DETAILS
EADER INFORMATION



Ever the twain shall mee

In London, Ruth and Richard Rogers, the restaurateur and the architect, enjoy traditiona Italian cooking and high modern style









The Rogers' sparely furnished living room (opposite) is the setting for impromptu Italian meals. Ruth Rogers (left) with her helper, Lee Pavia, on one side and sons Roo, sixteen, and Bo, seven, on the other. Clockwise from above left: Red mullet in the works; the casual dining table; fresh produce stacked for inspection at the Rogers' restaurant, The River Cafe; herbs growing in the roof garden of the Rogers' house; polenta, fava beans and a veal roast; roof border of boxed herbs; mullet and roasted vegetables.









HITECT SIR RICHARD ROGERS ·ld famous for radically modern designs as the Centre Georges Pompidou in and the Lloyds Insurance building in on. His wife, Ruth, is a name to be ned with in culinary circles. She and r Rose Gray run The River Cafe on hames at Hammersmith, which *The of London* has called "the best Italian restaurant in town." Often the first stop for American restaurateurs arriving in London, The River Cafe is admired for its Italian country food and modern style.

The same happy combination prevails at the Rogers' home in Chelsea. Richard Rogers carved out of two Georgian houses a huge open space, which the family has dubbed "the piazza," and it is here that family and friends gather for informal meals. Clean as a gallery, the space is furnished with Corbusier's Cube chairs, a glass-and-steel dining table designed by British architect Norman Foster and aluminum chairs from the 1930s. Andy Warhol's Chairman Mao watches over the scene. The table is set with brightly colored napkins, 1950s Jacobsen silver, shallow dishes holding sea salt and









Partners Ruth Rogers and Rose Gray in front of The River Cafe restaurant on the Thames (above right) and a sampling of what is on the menu (above left and center): bruschetta and roasted peppers, pasta with anchovies and bread crumbs, fava bean and mint salad with prosciutto, herb-marinated lamb with salsa verde. Other favorite dishes: grilled polenta with arugula salad and a chili, parsley and garlic sauce (left) and roasted eggplant, sun-dried tomatoes and mozzarella (right).

RECIPES BEGIN ON PAGE 98



Herb marinades and char grilling give rustic flav to the cooking of Ruth Rogers and Rose Gray

crushed pepper and a bottle of the best Tuscan olive oil. The streamlined cooking area, built into the "piazza" space, consists of a waist-high stainless-steel counter and a bank of steel cabinets. Here, Ruth can cook and be part of the social action. On the roof, a garden flourishes, providing fresh herbs and a generous supply of arugula.

Twenty minutes from their home, The River Cafe is in one of several warehouses Richard Rogers has renovated and in which he maintains his offices. When it opened four years ago, the restaurant quickly became known for the traditional Italian cooking that has long been an integral part of the owners' lives. Rose Gray lived in Italy for three years. Ruth Rogers spent many summers with her young children at the home of her in-laws in Tuscany. Each learned to love the freshness and simplicity of Italian food. "We don't want to mask flavor with cream and butter," says Ruth Rogers, "so our sauces are based on fresh herbs, peppers and chilies."

Everything is fresh and in season, and the handwritten menu changes twice a day. "Our restaurant doesn't have a microwave or a freezer," Rogers says. "We buy small amounts of what is available." That includes fresh mozzarella flown in from Naples each week and vegetables grown in the countryside from seeds brought back from Italy—cavolo nero (black cabbage) and an especially peppery arugula. The partners take lots of trips to rev up the taste buds—a quick sortie to Piedmont for the new truffles, for instance—and for the finest olive oil and the best ground polenta. When Rose Gray inspec deliveries, anything not in absolutely p condition is returned to the vendor.

The restaurant has a casual atmospher seems to appeal to everyone—young c families with children, visitors to R Rogers' office. The kitchen is visible fr restaurant, so customers can watch the tripping a light fantastic as they produc after luscious dish.

The River Cafe is open for lunch Tuesday to Sunday and for dinner Monday to Friday on Saturday in the summer. The telephone number is 011–44–381–8824.

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Recipes from The River Cafe

BUFFALO MOZZARELLA WITH GRILLED EGGPLANT AND SUN-DRIED TOMATOES

6 small eggplants, about 4 to 5 inches long, or thin Japanese eggplants
Sea salt
5 to 5½ ounces sun-dried tomatoes in oil, well drained and slivered
2 tablespoons red wine vinegar
⅓ cup extra-virgin olive oil
Juice of 1 lemon
Salt and freshly ground black pepper to taste
6 ounces best-quality fresh buffalo mozzarella in 1 piece, or 6 1-ounce bocconcini
1 bunch fresh basil, washed and dried

Cut eggplants lengthwise into very thin slices. Sprinkle each slice lightly with sea salt, arrange in a sieve or colander and leave to sweat out its bitter juices about 45 minutes.

In a mixing bowl combine sun-dried tomatoes, vinegar, olive oil and lemon juice. Season to taste with salt and pepper. (Note: Sun-dried tomatoes tend to be salty.)

Dry eggplant slices well with paper towels, then grill or broil about 3 minutes on each side over a charcoal grill or under a preheated broiler, or until cooked through and lightly browned. Arrange eggplant slices on individual salad plates. Spoon sun-dried tomato mixture over each eggplant portion. If using a whole piece of mozzarella, divide it into 6 portions and arrange pieces on center of each plate. If using bocconcini, place one on each plate. Shred basil by hand and scatter over top. Serves 6.

HERB-MARINATED LAMB WITH SALSA VERDE AND SALAD

1 large leg of lamb (about 7 pounds), boned, butterflied, and well trimmed of fat and sinew

For marinade:
1 bunch fresh rosemary, roughly chopped (about ½ cup)
4 cloves garlic, minced
½ cup olive oil
2 tablespoons freshly ground black pepper
1 tablespoon sea salt

For salsa verde:
1 bunch flat-leaf Italian parsley
1 bunch fresh basil
2 cloves garlic
4 ounces capers, rinsed in cold water
4 ounces anchovies, rinsed in cold water
2 tablespoons red wine vinegar
5 tablespoons extra-virgin olive oil
1 to 2 tablespoons Dijon-style mustard (optional)

For salad:
6 cups (approximately) combined chicory, arugula and radicchio leaves, washed and dried

For vinaigrette:
2 tablespoons extra-virgin olive oil
1 tablespoon freshly squeezed lemon juice
Salt and freshly ground black pepper to taste

Make marinade: In small mixing bowl, combine rosemary, garlic and olive oil. Add salt and pepper. Mix well and spread over both sides of lamb. Place lamb in a flat, shallow dish. Add any remaining marinade. Set aside and let lamb marinate 3 to 4 hours.

Make salsa verde: In the bowl of a food processor fitted with a metal blade, combine parsley, basil, garlic, capers and anchovies. Pulse to chop until roughly blended—do not chop mixture too finely. Transfer herb mixture to a small mixing bowl. First add vinegar, then olive oil and finally mustard, stirring to combine well. Taste and adjust seasoning, if necessary, with pepper.

When ready to serve: Grill lamb on a fire of hot coals about 10 minutes on each side for medium rare (125°F on an internal thermometer). Or roast lamb in a preheated 375°F oven 20 minutes, then cook it on one side under a hot broiler 5 minutes.

Let lamb rest 10 minutes before carving.

Toss salad leaves together in a large mixing bowl.

In the container of a blender, combine ingredients for vinaigrette. Whirl briefly to mix; immediately pour over salad and toss to coat. Arrange salad on a serving platter. Thinly slice lamb and arrange slices over salad. Top lamb with salsa verde. Serves 6.

SPAGHETTI WITH ANCHOVIES PANGRATTATO

¾ cup extra-virgin olive oil
4 cloves garlic, peeled
3 cups freshly made coarse bread crumbs (preferably made from nonsweet country Italian or French bread)
8 ounces anchovies, rinsed under cold water
1 pound spaghetti
Zest of 2 lemons
1 bunch flat-leaf Italian parsley, chopped
4 small dried chilies, finely crumbled or chopped
Salt to taste

Make pangrattato: In a large saucepan, heat 6 to 7 tablespoons of olive oil and gently sauté whole garlic cloves until they are golden, then remove with a slotted spoon and discard. Add bread crumbs and stir over low heat until golden brown and crisp, about 15 minutes. Take care they do not burn.

In a small saucepan, gently heat remaining olive oil over low heat and add anchovies. Stir and mash them with a wooden spoon until they have dissolved into a paste. Remove from heat and set aside.

Cook spaghetti according to package directions. Drain and toss with anchovy mixture.

Divide spaghetti onto 6 individual plates. Sprinkle each serving with grated lemon zest, chopped parsley and crumbled chili. Finally, top with 3 to 4 spoonfuls of pangrattato and serve immediately. Serves 6.

PROSCIUTTO WITH FRESH FAVA BEANS AND MINT

3 pounds fresh fava beans, as young and small as possible
1 handful fresh mint, chopped
½ cup extra-virgin olive oil
Juice of 2 lemons
Leaves from about 10 sprigs fresh flat-leaf Italian parsley, chopped
Salt and freshly ground black pepper to taste
3 to 4 paper-thin slices per person Parma or Danielle prosciutto

Shell beans. In a medium-size saucepan, bring 3 quarts water to a boil and cook beans until just tender, 3 to 10 minutes, depending on age and size of beans. Drain well.

While still warm, toss beans with chopped mint, olive oil, lemon juice and parsley. Season to taste with salt and pepper. Arrange bean mixture in center of individual plates and surround with slices of prosciutto. Serves 6.

CHARCOAL-GRILLED POLENTA WITH CHILI-AND-PARSLEY SAUCE

1 recipe polenta (see below), prepared at least hours in advance and set aside to cool

For chili-and-parsley sauce:
½ pound fresh red chili peppers
2 cloves garlic, finely chopped
1 handful flat-leaf Italian parsley, chopped
1 cup olive oil

For arugula salad:
2 to 3 bunches arugula, well washed and dried
1 tablespoon olive oil
2 tablespoons freshly squeezed lemon juice
Salt and freshly ground black pepper to taste

Cut peppers in half, scrape away seeds and pith, finely chop.

In a medium mixing bowl, combine chopped peppers with garlic, parsley and olive oil. Season to taste with salt and pepper. Set aside until ready to serve.

Cut polenta into approximately 1½-by-4½- slices and grill over hot charcoals or under a preheated broiler on both sides until lightly browned, about minutes per side.

While polenta is browning, in a large mixing bowl toss arugula with oil and lemon juice. Season to taste with salt and pepper. Divide arugula onto 6 plates. Lay 1 or 2 slices of grilled polenta on top of arugula salad, cover with chili-and-parsley sauce and serve immediately. Serves 6.

POLENTA

6 cups water
1 teaspoon coarse salt, preferably sea or kosher
12 ounces (2 cups) polenta or coarse-grain yellow cornmeal
Olive oil

In a large saucepan, bring water to a boil and add salt.

Put polenta in a pitcher with a handle so polenta can be carefully controlled. Lower heat to a simmer and pour in polenta in a slow, steady stream, stirring with a wooden spoon until completely blended. Cook polenta over low heat, stirring occasionally about minutes, or until it pulls away from side of pot when stirred.

If preparing for recipe above, oil a 9-inch square pan or round pie plate and pour in polenta, smoothing top. Let it rest until completely cool.

The polenta may be served as soon as it is cooked, piping hot. For a less stiff polenta, use an additional cup water. Serves 6.



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Make-ahead vegetable gratins

e love foods that are crisp on the outside, moist lavorful on the inside. This must be why the ng gratin dish is always welcome at the dinner These vegetable gratins can be prepared (but not) up to 24 hours in advance and refrigerated. Or an be baked ahead, refrigerated or frozen, and ed. Simply return dish to room temperature and in a 350°F oven 20 minutes, or until hot.

ROT-AND-TURNIP GRATIN

pound carrots, peeled and shredded
pound turnips, peeled and shredded
cup thinly sliced scallion greens
tablespoons minced fresh parsley
tablespoons cornstarch
cups milk
cup heavy cream,
lf-and-half, or additional milk
arge egg
lt and freshly ground black pepper to taste
cup freshly grated Parmesan cheese
ablespoon cold
salted butter, cut into pieces

tter a shallow 1½-quart baking dish or a ch round or oval gratin dish and set aside.

a large mixing bowl, toss together carrots, s, scallion greens, parsley and 3 tablespoons rnstarch. Spread vegetable mixture in pre- pan, pressing and smoothing it into place.

a small saucepan, dissolve remaining corn- in ¼ cup of the milk. When completely ved, add cream and remaining milk. Bring oil over moderately high heat, whisking ntly. Reduce to moderate heat.

a medium mixing bowl, beat egg with a nd season with salt and pepper. Add egg to mixture in a slow, steady stream, beating combined. Pour this hot custard over the ble mixture in gratin dish. Sprinkle top with Parmesan cheese. (Note: Gratin can pared 24 hours ahead to this point and re- ted.)

t gratin with butter and bake in the middle reheated 375°F oven 45 minutes, or until ubbling through a golden crust. Let gratin 10 minutes before serving to crisp crust ow custard to set. Serves 6.

LRABI-AND-CELERY GRATIN

rge celery stalks
iedium kohlrabi (about 1½ to
ounds with leaves)
Salt and freshly ground white
pepper to taste
1 tablespoon minced garlic
1 cup heavy cream
⅓ cup chicken stock
1 cup freshly grated Parmesan cheese

Discard celery leaves and scrape away ribs. Cut diagonally into ¼-inch-wide slices (about 5 cups). Trim tops of kohlrabi, pare bulbs and slice thin (about 3 cups).

Butter a 16- x 10- x 2½-inch oval gratin dish, and arrange ⅓ of celery on bottom. Layer half the kohlrabi on top, and sprinkle with half the garlic. Season with salt and pepper. Continue layering, using half the remaining celery and all the remaining kohlrabi and garlic. Season with salt and pepper and top with remaining celery. (Note: Gratin can be prepared 24 hours ahead to this point and refrigerated.)

In a small bowl, combine cream and stock. Pour over vegetables and sprinkle with Parmesan cheese. Bake gratin in the middle of a preheated 350°F oven 50 minutes to 1 hour, or until top is golden. Serve from gratin dish. Serves 4 to 6.

TWO-TONED POTATO GRATIN

½ teaspoon powdered mustard
½ teaspoon each salt and freshly ground black pepper
1½ tablespoons all-purpose flour
3 medium white boiling potatoes (about ¾ pound), peeled and very thinly sliced
1 cup shredded Jarlsberg cheese
1½ teaspoons freshly grated nutmeg
2 medium sweet potatoes (about ¾ pound), peeled and very thinly sliced
1 large egg
1 cup milk
2 tablespoons cold unsalted butter, cut into pieces

In a small bowl, combine mustard, salt, pepper and flour. Butter a 13- to 14-inch gratin dish or a shallow 2-quart baking dish. Arrange half of the white potatoes in bottom of dish. Sprinkle with ⅓ cup of Jarlsberg cheese and ½ teaspoon of nutmeg. Cover layer with half the sweet potatoes and sprinkle with half the flour mixture. Repeat until there are two layers each of white potatoes and sweet potatoes. (Note: Gratin can be prepared 24 hours ahead to this point and refrigerated.)

In a medium bowl, whisk egg.

In a small saucepan over moderately high heat, scald milk, and add it in a thin stream to beaten egg, whisking continuously. Pour custard over layered potatoes. Sprinkle remaining ⅓ cup of Jarlsberg cheese and ½ teaspoon nutmeg evenly over top. Dot with butter. Bake gratin in middle of a preheated 375°F oven 45 minutes, or until potatoes are tender and gratin is bubbling and golden brown. Let gratin stand 5 to 10 minutes to crisp. Serves 6 to 8.

TURNIP GRATIN WITH POTATOES

A standard gratin made with sliced turnips and potatoes takes 50 minutes to an hour to bake. Grating the potatoes and turnips (a food processor does it quickest) and then sautéeing for 10 minutes reduces the overall preparatory time by nearly two-thirds.

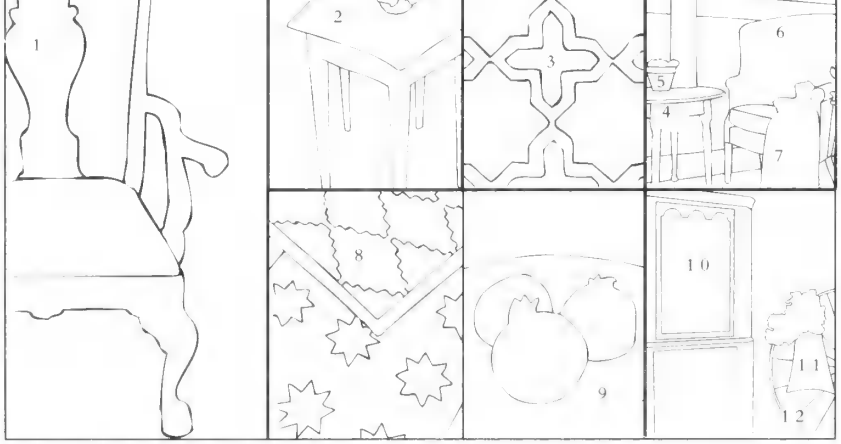
3 tablespoons unsalted butter
4 medium turnips (about 1 pound), peeled and coarsely grated
2 boiling potatoes (about ½ pound), peeled and coarsely grated
1 tablespoon snipped fresh dill
¼ teaspoon freshly grated nutmeg
Salt and freshly ground white pepper to taste
½ cup heavy cream
½ cup chicken stock
½ cup fresh bread crumbs
½ cup freshly grated Gruyère, Swiss or Jarlsberg cheese

In a heavy skillet, melt butter over moderately low heat. When foam subsides, add turnips and potatoes and cook, stirring occasionally, 10 minutes. Add dill, nutmeg, salt and pepper to taste and mix well. Heat briefly. Butter a 15- x 2½-inch oval gratin dish. Transfer turnip mixture to gratin dish and smooth surface with a spatula. (Note: Gratin can be prepared 24 hours ahead to this point and refrigerated.)

In a small bowl, whisk together heavy cream and stock, and pour it over turnip mixture in gratin dish. Sprinkle top with bread crumbs and Gruyère cheese. Bake in a preheated 425°F oven 20 to 25 minutes, or until top is golden. Serve from gratin dish. Serves 4.

Note: Substitute parsnips for potatoes for an earthier taste with a touch of sweetness. To reduce fat content of gratin, substitute low-fat milk or low-fat yogurt for heavy cream; bake 5 minutes longer.

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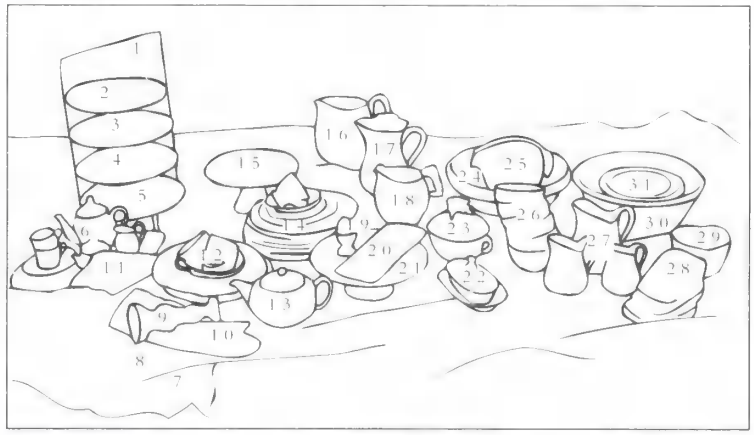
re is a list of products and other resources for this month's features. All ces are approximate. The following symbols will help you identify the pe of service provided: (R) Retail store; (T) Trade only. Merchandise ed (T) can be ordered through decorators or the decorating department your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor

l Designers: Arrel Linderman and Sudie Schenck—Linderman-Schenck Interior Design, 49A St., Boston, MA 02108; 617–227–0338. **General Electric dishwasher**, Pot-scrubber #2800, for nformation and dealers near you call GE's answer center: 800–626–2000; also available through—Yale (R), 296 Freeport St., Dorchester, MA 02122; 617–825–9253. **Fabric on sofa and chairs,** Ceylon by Rose Cumming, available through—Webster & Co. (T), 1 Design Center Place, Boston, MA 617–261–9660.

YLE BEAT *Page 14.* **Lucrece wallpaper** by Paul Mathieu & Michael Ray, part of the Trophee ion for Donghia Textiles, #W610-04, shown in sumac (other colors available), 27" w, 36" vertical 5' single roll length, $66/roll—Donghia Textiles (M), 485 Broadway, New York 10013; ONGHIA. **Rio chair** by Pascal Mourgue, 28¾" h. x 18½" w. x 17" d., steel frame shown in copper gray, gold and silver also available) with black-stained ash-wood seat and back (also available in natu-10—Diva (R,T), 8818 Beverly Blvd., Los Angeles, CA 90048; 310–278–3191. Also available at n Age (R), 795 Broadway, New York 10003; 212–674–5603. **Ami Pierre love seat** by Christian nown in quilted wool-flannel (other wood colors and seat covers available), $3,995—ABC Carpet & 888 Broadway, New York 10003; 212–473–3000. **Espirit Nouveau rug** from the Art Deco Col- by Jean Jacques Beaume, 100% hand-tufted wool, 6' x 9', $1,399; 7'10" x 9'10", $1,999—Toule- Bochart at ABC Carpet & Home, see address above. **Chantilly vase on pedestal** by Andre il for Daum, limited edition of 75, 64" h., $23,000—Daum Boutique (M,R), 694 Madison Ave., ork 10021; 212–355–2060. **Pin-up cabinet** by Anne Liberati & Joris Heetman, a limited edition of ch, red leather, red lacquer, stainless steel, 3'5" h. x 1'8" w. x 1'4" d., $4,200—Neotu (R), 133 St., New York 10012; 212–982–0210. **St. Petersbourg vodka service** by Hilton McConnico, blue, Oriental red-and-gold hand-painted enameled earthenware produced by Emaux de Longwy, es one tray, one vodka bottle container and four glasses, $1,295—for stores contact Paul /Kostka (M), 610 Commercial Ave., Carlstadt, NJ 07072; 201–933–4873. *Page 16.* **Rope amphora** stian Astuguevieille, 42" h., $1,950—Richard Himmel Antique and Decorative Furniture (R,T), lerchandise Mart Plaza, Chicago, IL 60654; 312–527–5700; 301 Royal Poinciana Plaza, Palm Beach, 80; 407–655–0009. **Syrian capital**, 24" w. x 19" h. x 24" d., $1,000—Michael Taylor Designs Inc. 15 17 St., San Francisco, CA 94110; for other locations, call: 415–558–9940. **Fabric on bed,** India #5068/661, 47% rayon, 53% cotton, 51" w., 39" rpt., $265/yd.—Boussac of France (M,T), 979 Ave., New York 10022; 212–421–0534. **Lit Rohan** by Garouste & Bonetti, limited edition of 30, re and bronze, fabric cushion, $5,400. **Console St. Louis** by Gerard Dalmon, limited edition of 15, base and travertine marble top, $3,400—Neotu (R), see address above. **Amazonia mirror** (above), custom-made, $350 for size shown—Ronaldo Maia (R), 27 E. 67 St., New York 10021; 8–1049. **Pinecone teapot** (decorative), $150—VSF (R), 204 W. 10 St., New York 10014; 6–7236. **Michael Aram Twig candlesticks,** $210/pr.—Cooper-Hewitt Museum, 2 E. 91 St., ork 10128; 212–860–6933. **Oriental grasscloth jute fine-weave wallpaper,** 100% woven paper- grasscloth, #PW713X22, mint, 36" w.—Decorator's Walk (T), 979 Third Ave., New York 10021; 9–7100. **Château Pierre smooth square limestone tiles,** claire, 12" square x 3/4" thick, —Country Floors (M,R), 15 E. 16 St., New York 10003; 212–627–8300. **Celeste chair** by Patrick from the ARC International Collection, wenge frame, corian inlay with moon, sun and star design, ARC International, Inc. (R,T), 91 Fifth Ave., Ste. 300, New York 10003; 212–727–3340. **Poignets ilded resin doorknobs** by Robert Le Héros, $120/large set (medium and small sets also available); **s d'Or organic motif knobs** by Franck Evennou, brass, limited edition, $40/ea., $155/set of 4— er through Anne Shelton Gallery, 50 Boulevard de la Tour-Maubourg, 75005 Paris, -1–45–55–79–35. **Patchworks side chair,** by Garouste & Bonetti, from a limited edition collec- 300, cast-bronze frame, Manuel Canovas Cotton Club slipcover (other colors available), $1,400. **Nuit armchair** by Garouste & Bonetti, linen slipcover embroidered with sun (moon also avail- ronze legs and finials, $1,650 (sofa also available)—Espino (R,T), 8117 Melrose Ave., Los Angeles, 46; 213–651–2791. *Page 18.* **Palladio:** Store-owner Tom Scheibal designs and manufactures pine Italian and French country furniture and accessories. The store also represents local artisans—324 urg Ave., Healdsburg, CA 95448; 704–433–4343. **European travel watercolor,** from the exhibi- "The Grand Tour," prices range from $585 to $680—Ursus Books and Prints, Ltd., 981 Madison lew York 10021; 212–772–8787. **RH:** Partners Rick Herbert and Christopher Moss specialize in nd garden accessories. RH stocks topiaries, potted herbs, terra-cotta pots, etc., and a selection of re (their theme is "oversize" objects)—RH, 2506 Sacramento St., San Francisco, CA 94115; –1460. **Moss slippers,** designed by Deborah Reich, Brooklyn, NY; 718–643–6146 for Victoria nd Simone Feldman—Feldman-Hagan Interiors, 119 E. 64 St., New York 10021; 212–472–1290 **collection children's chair,** $150—Lee's Studio, 1755 Broadway, New York 10019; –4400. **Cachepots,** $150–$325, custom work available on request—Raphael Serrano & Co., 238 ., New York 10021; 212–754–3342.

GINIA TREASURE HUNT St. Peter's Parish Church, Route 249 off 64/106, Tallevsville; –4846. **Bacon's Castle,** Route 10, Surry; 804–357–5976. **Poplar Forest,** Route 661, Forest; –1806. **Lee Chapel and Museum, Washington & Lee University,** Lexington, 703–463–8768. **e's Church,** Route 10, Smithfield; 804–357–3367. **Mayhurst Inn & Antiques,** Route 15, Or- 3–672–5597. The Association for the Preservation of Virginia Antiquities has restored more than 30 sites. Membership to the APVA includes admittance to museum properties and receipt of newsletters ecial events. For membership information, write or call: APVA, 2300 East Grace St., Richmond, 3; 804–648–1889. *Recommended Reading: Virginia, A History and Guide,* by Tim Mulligan (Random $10.95); *The Virginia Landmarks Register,* Third Edition, edited by Calder Loth (University Press of $29.95); *A Guidebook to Virginia's Historical Markers,* by Virginia Historic Landmarks Commission ity Press of Virginia, $9.95); *Road Food and Good Food,* by Jane and Michael Stern (Knopf, $12.95); *hsoman Guide to Historic America: Virginia and the Capital Region,* by Henry Wiencek (Stewart, Tabori g, $17.95).

NA WHITES 1. Plate stand, $60—Wolfman-Gold & Good Company (R), 116 Greene St., New 012; 212–431–1888. **2. Trianne White dinner plate,** $110/5-piece place setting—Bernardaud . (M), 10 Willow St., Moonachie, NJ 07074; 201–507–1550. **3. French Country Rose dinner** 40/5-piece place setting—Christian Dior (M), 41 Madison Ave., New York 10010; 212–679–3169. **4. Warmstry White dinner plate,** $75/5-piece place setting—Royal Worcester. The Royal China & Porcelain Companies, Inc. (M), 41 Madison Ave., New York 10010; 212–683–7130. **5. Magic Flute dinner plate,** $215—Rosenthal USA (M), 66–26 Metropolitan Ave., Middle Village, NY 11379; 718–417–3400. **6. White Tête à Tête:** tray, oval tea pot, demitasse, saucers, sugar bowl, creamer, in Vecchio Ginori, $391/set—Richard Ginori (M), 41 Madison Ave., New York 10010; 212–213–6884. **7. White bed topper,** $425—Anichini (M), Tunbridge, VT; 802–889–9430. Available at Macy's Herald Square Private Lives Department (R), 151 W. 34 St., New York 10001; 212–695–4400. **8. Antique tablecloth,** Italian cutwork and embroidery in linen, $6,000—Anichini, see address above. **9. White candlestick,** Italian ceramic, $25—Wolfman-Gold & Good Company (R), see address above. **10. White dhurrie place mat,** $18/set of 6—Williams-Sonoma (R,MO) stores nationwide or call 800–541–2233. **11. White napkin,** $15—Wolfman-Gold & Good Company (R), see address above. **12. Christopher dinner plates,** $50/set of 2. **Christopher cups and saucers,** $75/set of 2—Angela Cummings (M), available at Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212–753–7300. **13. Wedgwood White teapot,** $120—Waterford/Wedgwood USA, Inc. (M), PO Box 1454, 1330 Campus Parkway, Wall, NJ 07719; 800–677–7860. **14. Wedgwood White dinner plates, luncheon plate, cup and saucer,** $98/5-piece place setting—Waterford/Wedgwood (M), see address above. **15. Manior footed fruit plate,** $79—Villeroy & Boch (M), 41 Madison Ave., New York 10010; 800–223–1762. **16. Orchard pitcher,** $39—Pottery Barn (R), 250 W. 57 St., New York 10019; 212–315–1855. **17. White majolica pitcher,** $24—available from Calyx & Corolla (MO), a fresh flower catalog with a wide selection of cut white flowers; 800–877–7836. **18. Creamware hunt pitcher,** $45—Wolfman-Gold & Good Company (R), see address above. **19. Manior egg cup,** $10—Villeroy & Boch (M), see address above. **20. Claire sandwich tray,** $36—Ralph Lauren Home Collection (M), available nationwide at Polo/Ralph stores (R) and other fine department stores. **21. Claire cake stand;** $95—Ralph Lauren Home Collection (M), see information above. **22. Whiteways butterdish,** $50—Lindt-Stymeist, 6231 Hollist St., Emeryville, CA 94608; 510–654–0413. **23. Rose tureen,** $125—by Mottahedeh (M), available at Wolfman-Gold & Good Company (R), see address above. **24. Large mixing bowl with rim,** $56—Bennington Potters, Inc. (M,MO,R), PO Box 199, 324 County St., Bennington, VT 05201; 802–447–7531. **25. Large pouring**



bowl, $20—Bennington Potters (M,MO,R), see address above. **26. Nesting panel bowls,** $12/set of 6—Williams-Sonoma (R,MO) stores, see above. **27. Three plain pitchers:** small, $10; medium, $15; large, $25—Dean & DeLuca (R), 560 Broadway, New York 10013; 212–431–1691. **28. Porcelain raviers,** $12/set of 3—Williams-Sonoma (R,MO) stores, see above. **29. Heart planter,** $10—Bennington Potters (M,MO,R), see address above. **30. Large white mixing bowl,** $20—Pottery Barn (R), see address above. **31. Roseville nesting bowl set,** $35/set of 3—Wolfman-Gold & Good Company (R), see address above.

WILL THIS BE THE DECADE OF FRENCH DESIGN? *Pages 48 to 55.* **The American Hospital of Paris 1991 French Designer Showhouse Inc.**; 212–744–2914. **Designer: Yves-Germain Taralon**—Yves-Germain Taralon, Décorateur, Les Fontaines 6, rue de la Saulx 78550, Richebourg, 011–33–1–34–87–70–50. **Mirror and round carpet** by Olivier Gagnère—Galerie Maeght, 42–46 rue de Bac, Paris, France, 75007. **All fabric**, #4260/75 Jouvenel/Gris, damask—Manuel Canovas (T), 979 Third Ave., New York 10022; 212–486–9230. **German Settee**, 1840—Ingrao Antiques, Ltd. (R,T), 215 E. 58 St., 6th fl., New York 10022; 212–758–2770. **Painted doors** by Tessa Grundon—Tessa Grundon, 67 Greene St., #4, New York 10012; 212–274–9764. **Upholstery**—Jean Charles, Mormière/Trade France, 247 E. 50 St., New York 10022; 212–758–8330. **Seagrass carpet**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212–752–9000. **Audio visual**—Audio Design Associates, 602–610 Mamoroneck Ave., White Plains, New York 10603; 914–946–9595. **Plaster lamp and vases** by Olivier Gagnère—Galerie Maeght, see address above. *Pages 50 and 51.* **Antique rug**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212–752–9000. **Painting** by Roman Kujawa—Roman Kujawa, 20 Bronxville Glen Drive, Brd. St. 5, Bronxville, New York 10708; 914–237–6306. **Lamp. Greek 19th-c bronze nude**—Malmaison Antiques (R,T), 253 E. 74 St., New York 10022; 212–288–7569. **Two African heads**—private collection. **Bed**, design by Yves-Germain Taralon **Sheets** by Olivier Gagnere, custom-made, available only in Paris—Porthault, 18 Avenue Montaigne, Paris, France 75008; 011–33–47–20–75–25. **Blanket**, silk and wool flannel; **bedskirt, headboard and canopy fabric** (border is a striped fabric cut down)—Manuel Canovas, 979 Third Ave., New York 10022; 212–486–9230. **Lacquer Regency chair; table. Tiffany bronze floor lamp; antique lamp; Roman bust**, antique, 1st century A.D., marble—Malmaison Antiques (R,T), see address above. **German armchairs,** 19th c.—Anthony Ingrao Ltd., (R,T), see address above. **New lamp** by Olivier Gagnère—Galerie Maeght, see address above. **Painting** by Roman Kujawa—see address above. **Two tree sculptures** by Olivier Gagnère—Galerie Maeght, see address above. **Brass vases**—private collection of Marie-Paule Pelle. **Glass bowl**, Lalique antique—private collection. **Table** by Olivier Gagnère—Galerie Maeght, see address above. *Dressing room.* **Lamp, vases and chandelier** by Olivier Gagnère—see address above. **Antique rug**—Chevalier (R,T), 11 E. 57 St., New York 10022; 212–759–7585. **Suitcase; tray; tea service; saddle; blanket; scarf; throw; shoes**—Hermès, 11 E. 57 St., New York 10022; 212–759–7585. **Wall curtain fabric**—Manuel Canovas (T), see address above. **Painted cabinets** by Andrea C. Torrens—Andrea C. Torrens, 68 Thompson St., Ste. 1, New York 10022; 212–925–0905. **Travel and dressing table**—Olivier Gagnere, see address above. **Lamp**—Light studio. **Bust**—Malmaison Antiques, see address above. **Silver pitcher; shirts**—Hermès, see address above. *Pages 52 and 53.* **Designer: Marie-Paule Pellé**—Marie-Paule Pelle, 40 W. 74 St., NYC 10021; 196 rue de >

Rivoli, Paris, France 75001; 011–33–1–42–96–24–14. **Two armoires** of douka wood designed by Marie-Paule Pellé—Atelier Viollet cabinetmaker, 505 Driggs Ave., Brooklyn, New York 11211, 718–782–1727. **Mirror and paneling**—Store Fixtures Inc., 300 Fenmar Dr., Weston, Ontario M9L 1M6, 412–740–4660. **Ottoman** by Vicente Wolf for Henredon, gilded by Marie-Paule Pellé—Henredon Furniture Industries (M), PO Box 70, Morganton, NC 28655, 800–444–3682. **Black-and-white check fabric**, Tremolat/Noir, #42281/100—Manuel Canovas, 979 Third Ave., New York 10022, 212–486–9230. **Two side chairs; abstract print fabric**—Donghia Furniture/Textiles (M), 979 Third Ave., New York 10022, 212–925–4819. **Fabric**, orange wool, Drap/Corail, #4135/24—Manuel Canovas (T), see address above. **Gilded metal sconces**—Malmaison Antiques, 253 E. 74 St., New York 10021, 212–288–7569. **Painting**—A.J. Greenwich Contracting, 104 W. 14 St., New York 10011, 212–924–7868. **Iron screen**—LCM Corp (M), 118 Second Ave., Patterson, NJ 07514, 201–279–3573. **Sheets**, pillowcases and bed cover made from Manuel Canovas fabrics—Manuel Canovas (T), 979 Third Ave., New York 10022, 212–486–9230. **Neoclassic lamp**, gilded metal—Malmaison Antiques, see address above. **Thebes stools**—Smith & Watson (T), 305 E. 63 St., New York 10021. **Easel sculpture**—Secondhand Rose (R,T), 270 Lafayette St., New York 10012, 212–431–7673. **Striped curtain fabric**, Michelle/Ecru/Noir #4274/09—Manuel Canovas (T), see address above. **Two desk lamps**—Charles Bronze D'Art, 18/20 rue Soleillet, Paris 75020, 011–33–1–43–49–51–50. **Photographs; paintings**—collection of Marie-Paule Pellé. *Pages 54 and 55.* **Designer, Roger de Cabrol**, 150 E. 72 St., Ste. 2C, New York 10021, 212–988–6935. **Lamp**—Arc International, 91 Fifth Ave., New York 10011, 212–727–3340. **Louis XV-inspired steel writing table** by Susan Mayra Flores—Susan Mayra Flores (M), Box 90A, West Hill Road, Plainfield, MA 01070, 413–634–2249. **Antique Shagreen boxes**, French, Jean Michel Frank workshop. **Vases, paintings above desk**—private collection. **Screen** by Patrick Naggar—Arc International (R,T), see address above. **Two stools**—Malmaison Antiques, see address above. **Curtain fabric, Jaquille; needlepoint carpets**—F. Schumacher & Co. (T), 979 Third Ave., New York 10022, 212–213–7909. **Steel bed; bedside table**—Susan Marya Flores, see address above. **Bed cover, throw**, nepal velvet—F. Schumacher & Co., see address above. **Sheets** on bed—Pratesi, 829 Madison Ave., New York 10021, 212–288–2315. **Cane-seat deck chair**—Katie Ridder Home Furnishings, 944 Lexington Ave., New York 10021, 212–861–2345. **Mirror on floor; mirrored console; mirror on console**—Malmaison Antiques, see address above. **Pineapple**, metal—private collection.

58 A HUDSON VALLEY CLASSIC BURNISHED BY TIME

Pages 56 to 63. **Artist: Frank Faulkner**, 150 W. 26 St., New York 10001, 212–929–6512. Frank Faulkner is represented by—Associated American Artists, 20 W. 57 St., New York 10019, 212–399–5510. *Living room.* **Biedermeier butler's desk; Pompeian-inspired neoclassical coffee table**—Niall Smith Antiques (R,T), 344 Bleecker St., New York 10014, 212–255–0660. **Ormolu sphere**—Vincent Mulford Antiques (R,T), 711 Warren St., Hudson, NY 12534, 518–828–5489. **Hexagonal table**—Bibi Harris, Hungerford, England, 011–44–488–68–5189. *Library.* **Federal-style gilt mirror; John Dickinson plaster side table; Faux tortoiseshell screen**—Niall Smith Antiques (R,T), see address above. *Dining room.* **Classical urn-shaped lamp; bronze candlestick** (on chest)—Niall Smith Antiques (R,T), see address above. *Bedroom.* **Faux zebra skin rugs**—Niall Smith Antiques (R,T), see address above.

64 VICTORIA PRINCIPAL'S BED OF ROSES

Pages 64 to 69. **Designer: Barbara Barry, Inc.**, 9526 Pico Blvd., Los Angeles, CA 90035, 310–276–9977. **Landscape architect and architect: Mark Rios**—Rios-Pearson, 5144 Wilshire Blvd., Los Angeles, CA 90036, 213–931–9007. *Living Room.* **Sofa**—Formations, 8746 Melrose Ave., Los Angeles, CA 90069. **Sofa fabric**, Hollis Hock & Swag, by Cowtan & Tout. **armchair; ottoman**—available through Kneedler Fauchere, Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069, 213–855–1313. **Side chairs**, round back, Louis XVI Roundtree—through Ken Hansen, 8687 Melrose Ave., Los Angeles, CA 90069, 213–289–9900. **Fabric**, Bentley Ticking—Brunschwig & Fils (T), Pacific Design Center, see address above, 213–659–9800. **Trim**, custom—West Coast Trimming, 466 S. Robertson Blvd., Los Angeles, CA 90048, 213–272–6569. **Skirted table, top fabric**, Moire stripe—Lee Jofa (T), Pacific Design Center, see address above, 213–659–7777. **underskirt**, Rosecore—Randolf & Hein (T), Pacific Design Center, see address above, 213–855–1222. **Antique Louis XVI gilded bench**—private collection. **Two-tier end table**, Melrose House—Rose Tarlow, 8454 Melrose Pl., Los Angeles, CA 90069, 213–653–2122. **Sisal carpet**, Designers Square sisal—Stark Carpet Corp. (T), Pacific Design Center, see address above, 213–657–8275. **Picasso plates; lamps**—private collection. **Gilt bracket on wall**—Panache, 8407 Melrose Ave., Los Angeles, CA 90069, 213–653–9436. **Leaf plate**—Jonathan and Lesley Heale, Heale Hall, School Bank, Montgomery, England SY156QA. **Accessories**—by designer. *Bedroom.* **Linens**, custom through—Golden Goose (R), PO Box 108, Mendocino, CA 95460, 707–937–2811. **Window treatment**—Anton's Workroom, 323 S. La Brea Ave., Los Angeles, CA 90036, 213–652–6730. **Valances**—through Golden Goose, see address above. **Wallpaper**—Osborne & Little, #WF15—through Randolf & Hein (T), see address above. **Chair**—Rose Tarlow, see address above. **Chair fabric**, Tcheou—Manuel Canovas (T), 8687 Melrose Ave., Los Angeles, CA 90069, 213–657–0587. **Lamps**, Sirmos—through Donghia Furniture and Textiles (T), Pacific Design Center, see address above, 213–657–6060.

70 A FRANK LLOYD WRIGHT HOUSE FOR THE PEOPLE

Pages 70 to 73. Living room. **Rug**, Liberty from the Frank Lloyd Wright Collection. **seat cushion fabric**, Imperial Triangles II #56713, turquoise—F. Schumacher & Co. (T), to find a showroom near you, call 800–552–9255. **Frank Lloyd Wright Barrel Chair** from Atelier International (M)—Sanar (R), 4200 Wisconsin Ave., NW, Washington, DC 20016, 202–244–4448. **Tonalist painting** by S.L. Landeau, 1907—Michael Carey (R), 77 Mercer St., New York 10012; 212–226–3710. *Center table.* **Rose Fulper vase**, 17" h., **Jarvic candlesticks**—Michael Carey (R), see address above. **Sun-bleached blanket** draped over sofa—Ralph Lauren Home Collection, available in fine department stores, for more information write or call Polo/Ralph Lauren, 1185 Ave. of Americas, 9th Fl., New York 10036, 212–642–8700. *On shelves.* **Frank Lloyd Wright Skyscraper vases**, $350/ea.—Tiffany & Co., 727 Fifth Ave., New York 10022; 212–755–8000. **Framed prints**—Things Japanese (R), 1109 Lexington Ave., 2nd Fl., New York 10021, 212–249–3591. **Rookwood yellow vase** by William A. Henschl, $1,200. **pair of Cowan vases**, $325—Gem Antiques (R), 1088 Madison Ave., New York 10028; 212–535–7399. **Blue crystalline Fulper vase**—Michael Carey (R), see address above. *On side tables.* **Clifton yellow teapot**, $250—Gem Antiques (R), see address above. **Green Fulper bowl; pen & ink drawing, "Three Figures Against the Sky"** by Maynard Dixon Drawing—Michael Carey (R), see address above. **Unframed prints table**—Susan P. Meisel Decorative Arts, 141 Prince St., New York 10012; 212–677–1340. *Dining room.* **Chair fabric**, Liberty weave #89M695, terra-cotta—F. Schumacher & Co. (T), see phone number above. **Unframed print** on table—Susan P. Meisel Decorative Arts (R), see address above. **Pink candlestick**—Michael Carey (R), see address above. **Blue Fulper candlesticks**, $125, $185—Gem Antiques (R), see address above. *Shelves, from the top.* **Carl Walters bowl**, $575. **Pewabic vase**, $850. **tall blue Jarvis vase**, $650. **Van Briggle green vase**, $350. **Fulper vase with handles**, $85—Gem Antiques (R), see address above. **Frank Lloyd Wright plates** are available at Tiffany & Co., 727 Fifth Ave., New York 10022; 212–755–8000. **Japanese print**—Things Japanese (R), see address above. *Dressing table.* **Small bronze vase**, $75. **framed Oriental print**, $150—A Bit of Britain, Antiques & Interiors, Elizabeth Farrell (R), Alexandria, VA, 703–780–8253. **Rookwood yellow vase** by William A. Henschl, $30—Gem Antiques (R), see address above. *Closet.* **towels**, from the Ralph Lauren Home Collection—available at Polo/Ralph Lauren in fine department stores, for more information call or write Polo/Ralph Lauren, see address above. *Bedroom.* **Rug**, Coonley #2, **bedspread fabric**, March Balloons chair fabric Imperial Triangles II #56713, both from the Frank Lloyd Wright Collection—available through F. Schumacher & Co. (T), see above. **Bed linens**, sun-bleached 100% cotton sheets and shams in hyacinth and candy green, from the Ralph Lauren Home Collection—available at Polo/Ralph Lauren (R,M), see address above. **Iittala drinking glass**, $20/set of 4—D.F. Sanders & Co., 386 W. Broadway, New York 10012, 212–431–0500. *On shelf over bed.* **Green Fulper bowl**—Michael Carey (R), see address above. **Oriental framed print**, $150; **porcelain plate**, $75—A Bit of Britain, Antiques & Interiors, Elizabeth Farrell (R), see address above.

74 THE AMERICAN DREAM: CAN YOU (OR YOUR CHILDREN) AFFORD IT?

Pages 74 to 79. **David Baker+Associates**, 77 Federal St., San Francisco, CA 94107, 415–896–6700. **Turner Brooks Architect**, 4 Howard St., Burlington, VT 05401, 802–658–0261. **Ken Schroeder, Schroeder Murchie Laya Associates, Ltd., Architecture Planning & Interior Architecture**, 936 West Huron St., Chicago, IL 60622, 312–829–3355. **Donham & Sweeney, Inc., Architects**, 68 Harrison Ave., Boston, MA 02111, 617–423–4280. **William Rawn Associates, Architects, Inc.**, 101 Tremont St., Boston, MA 02108, 617–423–3470. **Jack Murchie, Schroeder Murchie Laya Associates, Ltd.**, see address above. **J.W. Huber Architect & Planner**, PO Box 441, Essex, CT 06426, 203–767–7334. **House+House Architects**, 1499 Washington St., San Francisco, CA 94109, 415–474–2112.

80 THE SPICE OF HISTORY

Pages 80 to 83. **Designers: Linderman and Sudie Schenck**—Linderman-Schenck Interi[or] sign, 49A River St., Boston, MA 02108, 617–227–0338. **Viking professional stove,** available through all Williams-Sonoma Store[s] for stores 800–541–2233; also available through Yale Electric (H[q] Freeport St., Dorchester, MA 02122, 617–825–9253. **Traul[s]frigerator,** available through—Traulsen & Co. (M), 114-02 Fi[ft]Ave., College Point, NY 11356; 718–463–9000; call for a [d]**General Electric dishwasher**. Pot-scrubber #2800; for more[e] mation and dealers near you call GE's answer center: 800–626[-] also available through—Yale Electric (R), see address above. **Re[d] bucket** on stove; **black tray table; blue French park c[hair]** George Gravert Antiques (R,T), 122 Charles St., Boston, MA [02]617–227–1593. **Majolica** on stove and sink; **French panels [in] in red, Staffordshire dogs** on stove—Creative Antiques, Brookline, ME 04616; 207–359–8525; winter: 919–295–5045. **and chairs,** to order—Decore Upholstery, 477 Harrison Boston, MA 02118; 617–542–1186. **Fabric on sofa and [ch]** Ceylon Black, by Rose Cumming—available through Webster (T), 1 Design Center Place., Boston, MA 02210; 617–261–9660.

84 THE FORD (FURNITURE) IN YOUR FUTURE

Pages 8[4] **Henry Ford Museum & Greenfield Village,** PO Box 1970[,] born, MI 48121-1970; 313–271–1620. **Secretary Pearson [Jo]** Exeter, NH, built in 1750. Moved to Greenfield Village in [1]**Town Hall**, built in Greenfield Village in 1929 to recreate [the] New England community building. It is currently serving as [an] information center. **Elias A. Brown General Store**, Waterfo[rd] built in 1854, moved to the village in 1929. **Noah Webster's [ho]** Noah Webster was 65 when he moved into this house in New [Ha]CT in 1823. While living here, he worked on his American [Dic]nary. The house was moved to the village in 1936. *Dining room. Arbor House.* **Painting,** c. 1835, oil on canvas. **Mahogany [pe]table** 1920–1950. Reproduction available. **Federal Double p[ed]dining** table, mahogany, 46" w., 76–120" l., 29½" h., # [...] $3,995. **All furniture reproductions from Henry Ford M[us]& Greenfield Village Collection, Century Furniture**—[Co] Furniture Industries (M), 401 11 St., NW, Hickory, NC [28]704–328–1851. **Connecticut Saltbox House**, built by [Ja]Daggett between 1748 and 1756 in Coventry, CT (now Ando[ver]) was moved to the village in 1977. **Tile-top tea (or mixing)** (1735–1745). This original table includes 20 blue and white 13 with biblical themes providing a waterproof surface for mixing other beverages; it was moved to the village in 1942. Repro available, **tile-top table,** antiqued cherry finish #30-624-62A, *Second-story of Ann Arbor House.* **Portsmouth Pembroke** (1760–1790), PA, reproduction available, #30-626, $898. **Ann[e] House**, c. 1840, Ann Arbor, MI. This Greek Revival ho[use] moved to the village in 1937. *Bedroom of Ann Arbor House.* **Vi[ctorian] towel rack**, 1860–1880, reproduction available—**Victorian [...] rack** in cherry, $599. **Pineapple post bed**, 1830–1850, repro available—queen, #30-130, $3,495. **Ebenezer Smith candle[stand]** c. 1805, 30-652 in cherry with tilt top 23½" w., 15¾" d., 2[9]" $498. The bill of sale, still attached to the original, indicate[s] made by Mr. Smith of Beverly, MA and sold to Miss Nabby P[ea]July 20, 1805. **Martha-Mary Chapel**, built in the village in [...] honor of Henry Ford's mother, Mary Litogot Ford and his mo[ther]-law, Martha Bryant. **House**, Susquehanna Plantation 1840, Tit[le] region of Maryland, moved to village in 1942. *Pages 86 and [87]* painted walls, floors and sets by The Painted Decoration Studi[o] Painted Decoration Studio, 344 W. 38 St., New York [...] 212–967–1533. **Large oval platter with quilled design**, sh[ell]-rated redware, $890, Museum Piece Collection—Turtle Creek [Pot]ery (M), 3600 Shawhan Rd., Morrow, OH 45152; 513–932–2473. **hollow cupboard**, painted reproduction of Pennsylvania s[tep] cupboard, base #309-407, $2,175, **hutch top** #309-417, $[...] **Pewter chargers**, $125/ea., **5" and 7" candlesticks**, $47 [...] $62.50; **mugs**, $21.25—Woodbury Pewterers, Inc. (M), 860 [...] S., PO Box 482, Woodbury, CT 06798-0482; 203–263–2668. **wooden lawn pins** (sold)—Judith & James Milne (R,T), 50[...] St., New York 10021, 212–472–0107. **Tole letter "L"**, $15[0]; **glass hyacinth vase**, $325. **iron star**, $38—Thos. K. W[oodard] (R,T), 835 Madison Ave., New York 10021; 212–988–2906. **borough side chair**, #30-531, cherry finish, $724–$1,044, de[pending] on choice of fabric, 41½" h., x 22¾" w., x 20¾" d., fabric [...] #716241. **Rug**, FM-45 3' x 4'2" $1,150-$1600—Mountain R[ug] (M), see address above. **Federal sideboard,** #30-403 in po[plar] finish #305, 44¼" w., x 55½" h., x 20⅝" d., $1,895. **Sug[ar] with bird lid**, $110; **redware jar, Goodwin**, $75; **Sgraffi[to] plate**, $125, **Washington plate**, $90; **candlestick**, $90 [and] **bank**, $40; **large Moravian jar**, $145—Turtle Creek Pott[ery] 3600 Shawhan Rd., Morrow, OH 45152, 513–932–2472. *Pag[es]*

THE AMERICAN DREAM: CAN YOU (OR YOUR CHILDREN) AFFORD IT?

Continued from page 79

piece together available expertise and financing in these tight fiscal times. Says Paul S. Grogan, president of the Local Initiatives Support Corporation (LISC), a national nonprofit organization that supports community development efforts from San Diego to Harlem: "Today, traditional methods of housing development and home buying no longer apply. Instead, local residents, government and business are pooling resources to meet the specific needs of the community." With financial support from the Fannie Mae Foundation (a branch of the Federal National Mortgage Association) and the building industry's Home Improvement Industry Affordable Housing Coalition, LISC has started a homeownership program called Homestart. Initially targeting three cities—Richmond, Houston and Cleveland—LISC will help local groups provide new and rehabilitated single-family houses. Buyers will be helped over the first and highest hurdle with low down payment requirements, mortgage assistance and reduced closing costs.

With such complex partnerships, the road to affordable housing is rarely a direct one. In San Francisco, it took ten years for the city, a private developer and the nonprofit Bridge Housing Corporation to complete the 114-unit Parkview Commons project that we show on page 74. The city leased the land for the project, demolished a building standing on it and helped make loans available to prospective owners. This way the condominiums could be purchased by households earning $22,000 to $55,000 a year. An incredible 3,700 applications were made for the $99,000 units—a bargain in San Francisco where the median price is $297,000. The winners were selected through a lottery.

Paula Kotakis, a 32-year-old museum guard, won one of the slots. In May 1990, she and her father, who suffers from crippling arthritis and spinal injuries, moved from a one-bedroom rental into a ground-level two-bedroom condominium. "The pressure and tension from our living condition and Dad's uncertain financial and medical future had really worn us down," she recalls. "I didn't know how we would manage five, ten years down the road." Now her father has his own room and can move around with less difficulty, and Kotakis feels a huge burden has been lifted from her shoulders. She calls herself "one of the fortunate few."

WHERE THE BUYS ARE

How easy or difficult is it for families earning an average income to buy a house of their own? That depends on the area, according to a survey by the National Association of Home Builders (NAHB). Housing is most affordable in towns and cities in the Midwest and South, and least affordable in larger urban areas in the Northeast and West, particularly California. The NAHB survey, conducted during the second quarter of 1991, compared what the average household in an area could afford to the availability of housing at that price level (assuming a down payment of 20 percent and an interest rate of 9.25 percent):

- The price is right in the Saginaw/Bay City/Midland area of Michigan, rated the most affordable in the country. There, the median home price was $61,000, yet households earning the average income of $39,700 could qualify for a mortgage on a house costing up to $111,160.
- In Pittsburgh, Penn., the average income was $36,200, and the average home price was $79,000. So 63.8 percent of the area's homes were affordable to average households.
- In Tulsa, Okla., 81.5 percent of the houses were affordable to households earning the average income of $36,200. The average home price was $68,000.
- In Ann Arbor, Mich., the average home price is $104,500, and the average income is $44,500. So 66.7 percent of the houses were rated affordable.
- In New Bedford, Mass., houses cost on average $116,500, and the average income was $35,300. This means almost 30 percent of the houses on the market were affordable.
- In least-affordable San Francisco, the average house price was a whopping $279,000. But those earning the area's average income of $49,900 could only afford a house costing $139,720.

From the Housing Opportunity Index compiled by the National Association of Home Builders.

ppendale armchair, #30-512, 41" h., x 30 ½" w., x 23" d., ard finish, $995–$1,315 depending on fabric; fabric pictured 11. **Five leg light stand** #30-656, finish #306 weathered 7⅛" h., x 20" w., $665. **Rugs**, #FM44, #FM18, 3' x 5', $1,600 based on complexity of design—Mountain Rug Mills Box 188, Fletcher, NC 28732; 704–684–7131. **Barrel-back hair**, #30-802, $1,465–$2,905, depending on fabric; fabric pic-7162L11. **Tavern table**, #30-622, pottery red finish #305, **ulers**—private collection. **19th-century watercolor of bull**, **blue jaspé flowerpot**, $895; **Steeple Chase quilt**, $1,100; **yacinth vase**, $450—Thos. K. Woodard (R,T), 835 Madison ew York 10021; 212–988–2906. **Wooden cobbler lasts**—collection. **Small redware dish**, 6" d., $30—Turtle Creek , see address above. **Painted Pennsylvania corner rd**, #309-422, finish #309, 81" h. x 40" w., fancy print; **Wagon wheel**, $480—Limited Editions (R,T), 253 E. 72 St., rk 10021. **Birch Basket**, $175; **star candlestick** inside hutch udith & James Milne (R,T), 506 E. 74 St., New York 10021; -0107. **Sgraffito plate**, $125—Turtle Creek Pottery (M), see above. **Rug**, FM44 FM18, $1,150–$1,600—Mountain Rug), see address above.

ULTIMATE REFUGE *Pages 90 to 93.* **Architect: Walter m, A.I.A.**, 225 Lafayette St., New York 10012; -2202. **Bathroom fixtures**: pair of Vintage™ pedestal basins, ™ whirlpool; New sculptured one-piece 1.5-gallon toilet and pez™ bidet, all in Kohler's new Biscuit color; new "master with Pipeline™ shower door with clear glass and Nevada Silm; Antique™ bath, lavatory bidet faucets and accessories in chrome—available through Kohler Co. (M), OHLER, ext. 800. **Walls**, covered with 4" wood boards with luminum trim. **Ceiling**, galvanized corrugated steel; **wood-; stove**, Rasis A, Bent Falk design, wrought iron—Rais & Hack Green Rd., Pound Ridge, NY 10576; 914–764–5679. **ardware**, lever handles—FSB imported by The Ironmonger, effield Ave., Chicago, IL 60614–5048; 312–935–2784. **Wall** –Conran's Habitat (R,M); for stores, call: 914–681–3400. **ade** in makeup area by Walter Chatham. **Paint**—Benjamin *Pages 90 and 91.* **Love seat** #834-70, $2,570 (COM); **two** 473, $1,393/ea. (COM), both shown upholstered in toweling ldcrest Cannon—Baker Furniture (M), 1661 Monroe Ave., nd Rapids, MI 49505; 616–361–7321. **Towels**, electric blue, canean and Persian green—Fieldcrest Cannon, Inc. (M); -3336. **Binding**, # 90451, colors: 11 and 53—Brunschwig & 979 Third Ave., New York 10022; 212–838–7878. **Pillow** Azalea, colors: white #300-10, yellow #300-33 and capri)—China Seas (T), 979 Third Ave., New York 10022; -5555. **Curtains**, 100% Belgian linen—available nationwide Henry Calvin Fabrics (T), 290 Division St., San Francisco, 3; 415–863–1944. **Steel coffee table**, $210; **nesting tables**, $75; **wooden bowl**, $30—Ad Hoc (R), 410 W. Broadway, rk 10012; 212–925–2652. **Bistro chair**, $550—ABC Carpet , 888 Broadway, New York 10003; 212–473–3000. **Blue 0; small orange bowl**, $110; **tall blue bottle**, $325; **yel-e**, $100—The LS Collection (R), 765 Madison Ave., New 021; 212–472–3355. **Rubber ducks; pumice stones; low basket**—D.F. Sanders (R), 386 W. Broadway, New York 12–925–9040. **Robe; slippers; makeup; bath products**—R,M), 8 Brattle St., Cambridge, MA 02138; 617–868–8090; nationwide, call: 800–767–TREE. **Television**, #F20570 19—RCA/Thomson Consumer Electronics (M), 600 N. Dr., Indianapolis, IN 46201; 317–267–6613. **Stereo**, 5, $350—RCA/Thomson Consumer Electronics (M), 625 Ridge Road, Syracuse, NY 13212-2510; 315–452–4302. **nd yellow glycerine soaps**, $56; **hand mirror**, $150; **t**, $72—Giles & Co. (R), 444 Columbus Ave., New York 12–362–8788. **Green and white 500-gram vegetable** ½/ea.; **glycerine soaps**, $4/ea.—Portico (R), 379 W. Broadw York 10012; 212–941–7800. **Champagne glasses**, –New Glass Gallery (R), 345 W. Broadway, New York 12–431–0050. **Stainless-steel accessories**, $23; **Pure & soap**, $30/box; **Kent bath mat**, $30—Chambers (MO), ler Dept., PO Box 7841, San Francisco, CA 94120-7841; -9790. **Hang-up Hair Dryer**, $49—Hold Everything Mail Order Dept., PO Box 7807, San Francisco, CA 94120-1-421-4242. *Pages 92 and 93. Tiles.* **Fish mosaic**, Griffoul ave border, Oswego Art Tile series; **terra-cotta**, Terra eries, natural-honed; **glass tile**, Chuco series, Miami Waters d; **black liner bars**, Appiani series—all available from Ann e & Stone (R,T); for information: 800–488–TILE; catalog, **pot**, $99; **cup and saucer**, $21; **creamer**, $29; **sugar jar**, eroy & Boch (M), available at fine department stores.

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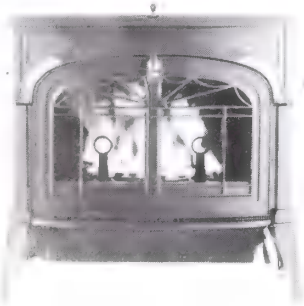
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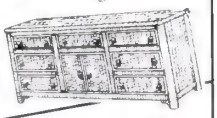
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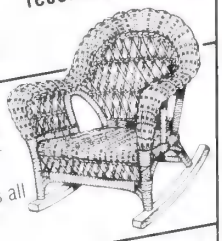
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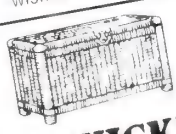


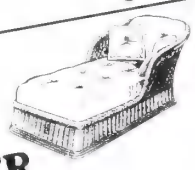


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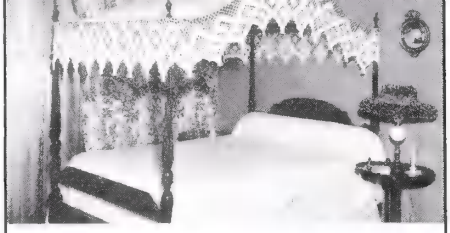
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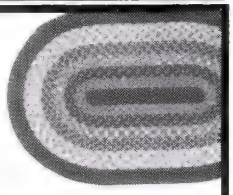
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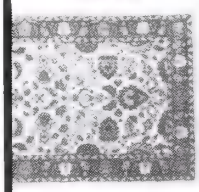
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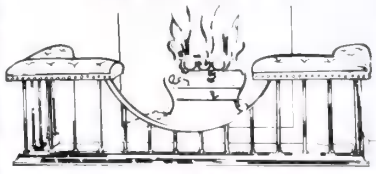
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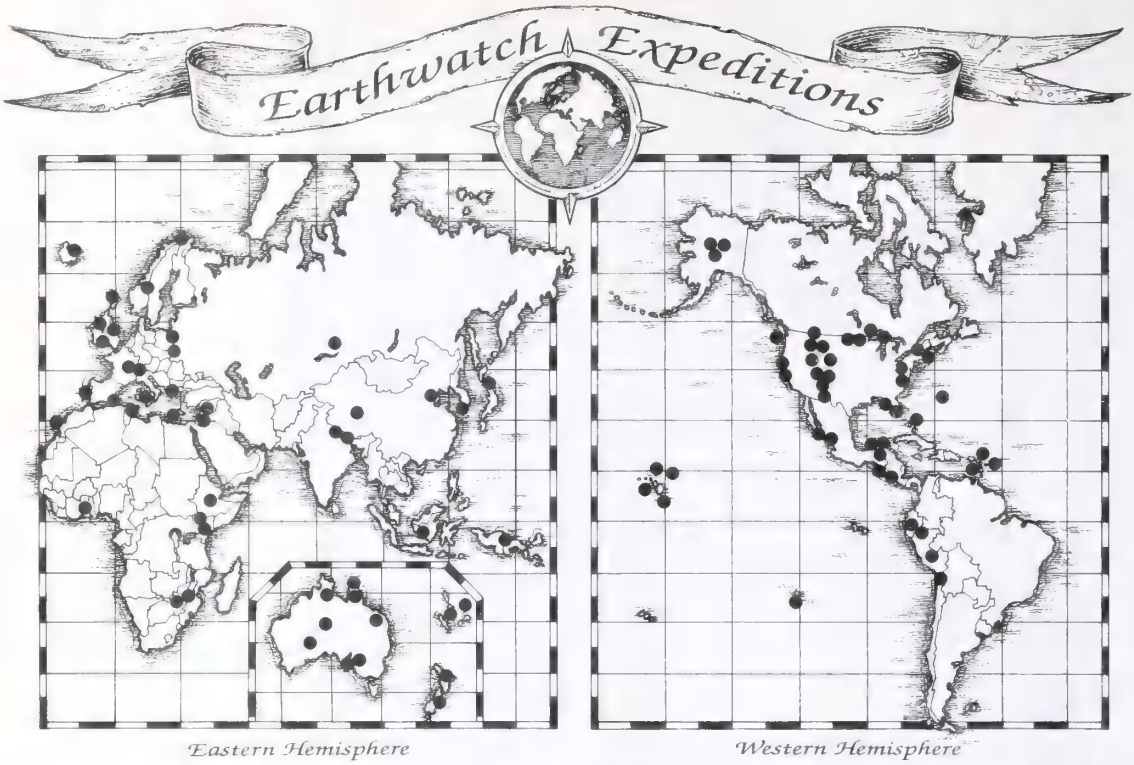
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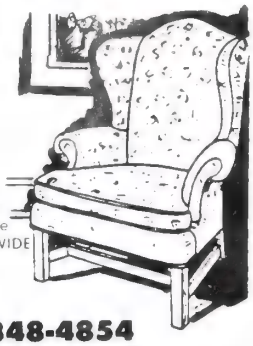
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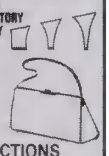
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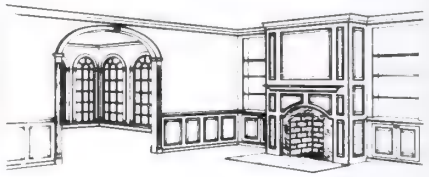
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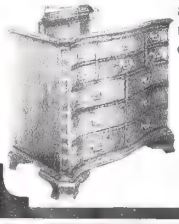
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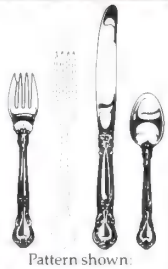
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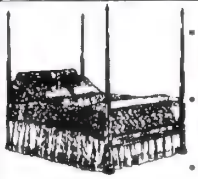
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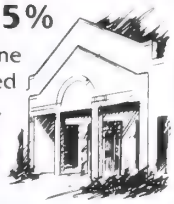


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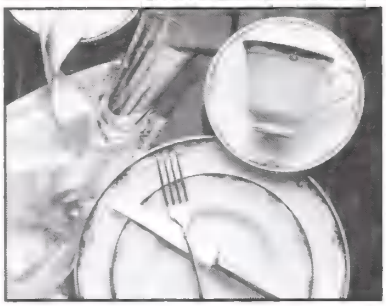
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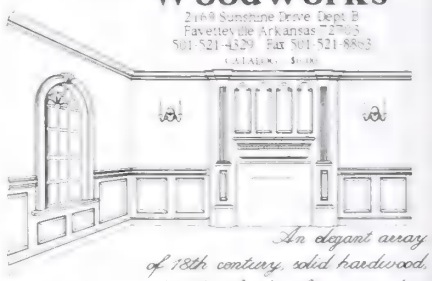
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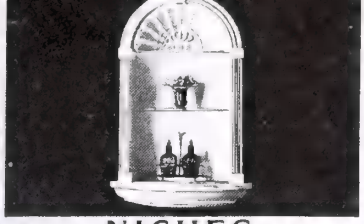
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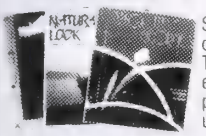
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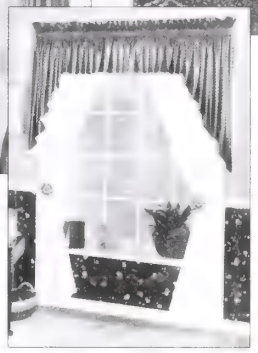
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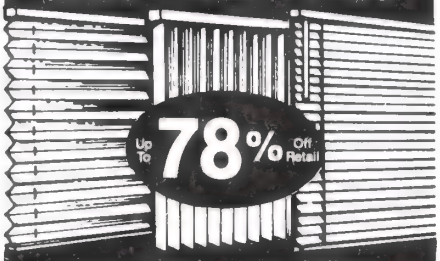


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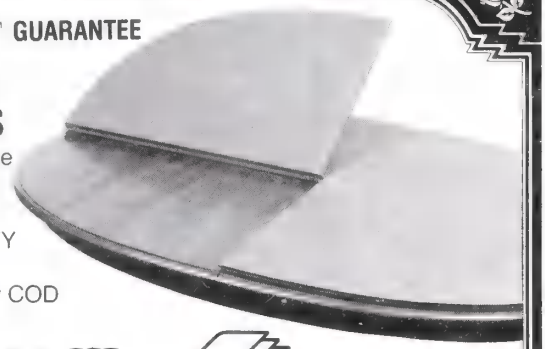
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The family practitioner

THERE WAS A TIME IN my life when I was the house physician. I went through measles, mumps, chicken pox, tonsilitis and the other childhood ailments with all four of our children. I even dressed for the role to make them laugh and forget those itchy spots, those sore throats and fevered brows. A doctor friend gave me a white hospital jacket that had "Dr. Hardie" properly stitched in red over the pocket, and another friend gave me his old stethoscope. The children loved it, and so did I.

Once they were grown I retired as the family practitioner. I missed it though. I like taking care of people, so I volunteered as a nurse's aide in a local hospital, and I also started the yearly blood drive at our church. Now after a long sabbatical, I have again resumed my medical residency at Thornhill. The reason: My husband, Tom, returned a month ago from very successful surgery, with grateful thanks to Dr. Patrick Walsh of Johns Hopkins Hospital in Baltimore.

Tom is happy to be home, and I know why. The food is better and he has a room with a view. Rather than the rooftops of a city, he has country fields. He wakes to the song of birds rather than the sirens of ambulances. He is now king of his castle, and instead of pushing a button for a nurse, he simply rings a little bell for his wife. As a friend said, "Home is where you get better."

The day before he returned, I made the bed with our softest cotton sheets, tucking in my best hospital corners. On the bedside table I put all the books he brought to the hospital but didn't read, as well as the fragrant gardenia plant given to him by our friends the Sullivans. I also moved the telephone within reach. The telephone is Tom's security blanket, and I figured he needed all the warmth he could get. His "bevy of beautiful nurses," as he called them, weren't going to be around anymore.

But Edith is. Our granddaughter makes daily house calls. She has inherited, or rather taken possession of, my stethoscope. She tells us she wants to be a doctor. I'm glad someone is going to take over the family practice. And she does a good job. She listens to her grandfather's heart, gives him a fast kiss, then runs home in time for dinner.

I am the gofer and cook. Every morning I bring in logs for an evening fire in the living room. For a change of scene from the bedroom, we have dinner on trays by the fire watching the news. As a former journalist, Tom is also an inveterate reader of newspapers. In the racks on either side of his breakfast tray, I put *The Baltimore Sun*, *The New York Times* and *The Wall Street Journal*. I'm not sure the latter is such a good idea. I think it probably makes his pulse quicken because he always asks me, "How's the Dow doing?"

> I have temporarily resumed my medical residency at Thornhill

During the day he sleeps on and off. But after the news in the evening I entice him into the world of the television set, something he has never watched before. Now he's crazy about *Murphy Brown*. I also bring him videocassettes, but probably more for my pleasure than his because we're going through the entire oeuvre of Fred Astaire.

If the way to a man's heart is really through his stomach, it's a never-ending Valentine's Day around here. Instead of chicken soup, Tom is recuperating on oyster stew. I also make crab cakes for lunch, or maybe red beans and rice to remind him of his New Orleans childhood. Dinner is often fish—poached salmon, grilled swordfish, and sometimes I even splurge on lobster. When visitors come in the afternoon I serve tea and scones with butter and jam. Curiously our digestions are sound.

I am happy to report that the patient is doing well. In fact he is about to go off, driving for the first time in five weeks, to get still another newspaper!

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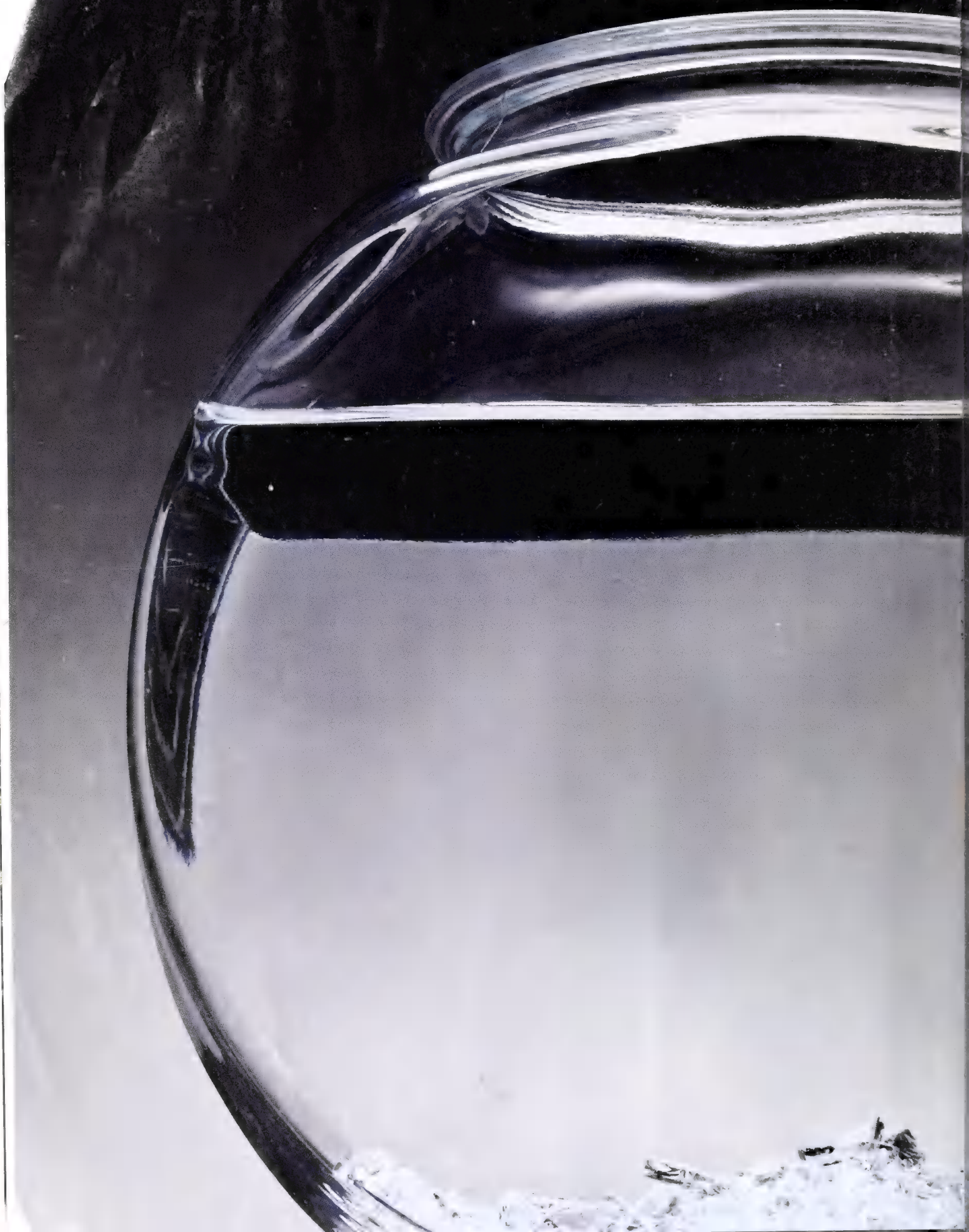
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ON THE COVER: Robert Hill, the Boston interior designer, included this long dining gallery in his own vacation house in Newport, R.I. Here he combined the casual luxury of American resort life with the refinement of French *manoir* furniture. Photograph: Thibault Jeanson.

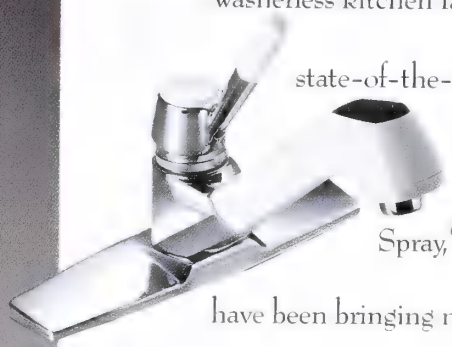
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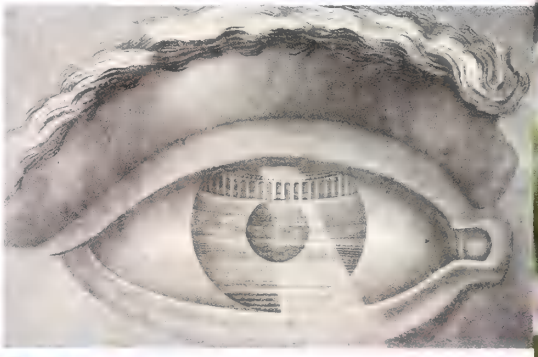
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From medieval metalworkers to today's American landscapers—design makers through the ages



THE FRONTIER OF THE Hapsburg Empire—Styria—was a proving ground for metalworkers from the tumultuous Middle Ages onward. Admire the finesse of Austrian artisans in their armor, firearms and a 1574 wrought-iron trellis (top left) at the M.H. de Young Memorial Museum, San Francisco, February 22–May 17.

GILDED FACES, LION'S paws and a garland of leaves deck a singular twelve-foot 19th-century sofa (center)—reflecting the Spanish and Native American styles that merged when the conquistadores proclaimed the viceroyalty of Peru in 1544. Explore this hybrid heritage at the Mint Museum of Art in Charlotte, N.C., through April 26.

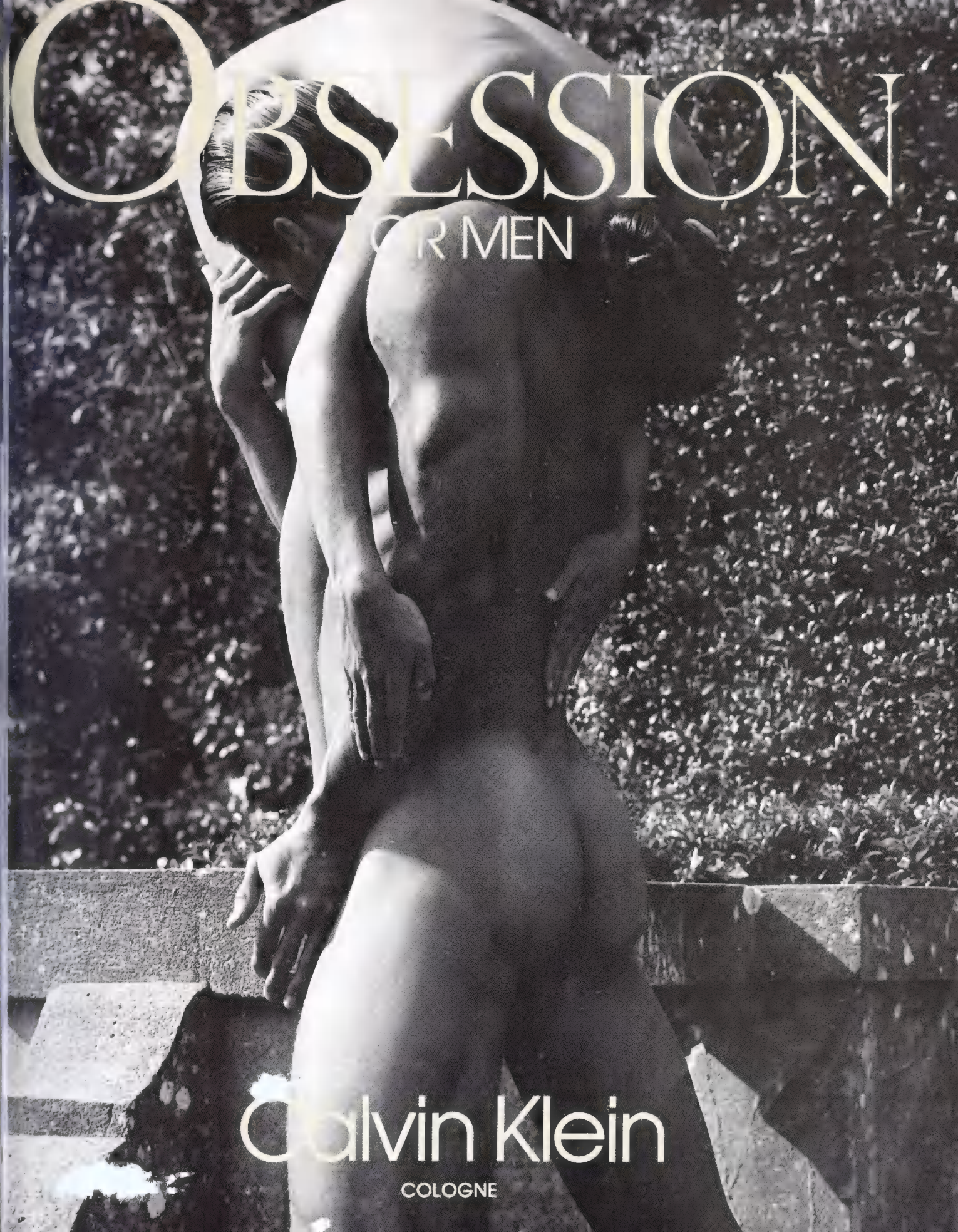
ARCHITECTS SINCE Vitruvius have drawn inspiration from the human body. This practice is examined in an eye-opening exhibit at The Art Institute of Chicago's Ryerson and Burnham Libraries, March 3–May 4. Included: Ledoux's never-realized Besançon theater (top center), Mies van der Rohe's skeletal structures and Stanley Tigerman's surreal renderings.

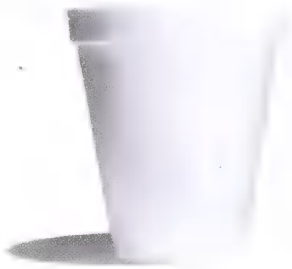
FINALLY, A CELEBRATION of our country's rich horticultural past (top right): The New York Botanical Garden's American Romantic Garden under glass, March 21–May 17.

BOOK A BERTH NOW for a cruise down the canals of Holland and Belgium. Sa Gothic churches, gambrel-ro houses in Schoonhoven (ab left) and museums filled w works by old masters. Sponso by the National Trust for Hist Preservation, April 6–20.

WHO'S THE FAIREST O of all? Decide for yourself fr the fifty American and Europ looking glasses (above rig American, c. 1815) from 172 1850 at the Yale University Gallery, through March 22.

By Whitney Williamson


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)ur English year

1958 MY HUSBAND WON A
ight Exchange grant to teach twelve-
old boys in Leeds, and we rented the
shire house of the teacher with whom he
xchanging schools. She described "Lang-
so glowingly in several letters that we
ned an elegant house set in an English
n, something on the order of Shake-
's birthplace. After all, the name of the
e we were going to was Burley-in-
fedale, and it resonated in our excited
nations like Stratford-upon-Avon.

e arrived at the Burley train station
eleven pieces of luggage and two small
ren—one still in diapers—exhausted,
g left New Mexico a week earlier. In
days the exchange teachers sailed
the Atlantic on the S.S. *United States*.
vere picked up by a teacher who was to
us to our new home.

e first houses we passed on Station Road
grand indeed, built of Yorkshire lime-
—a soft beigy yellow—and set in charm-
rdens. I expected our driver to stop any
but he continued down into the village.
there were smaller houses, closer to-
r, with modest lawns in front and lots of
eraniums. Any of these would do, I
ht, rapidly readjusting my expectations.
r driver plunged ever deeper into the
e, however. Now we drove past streets
al-blackened row houses with tiny
es of grass in front. At the end of one
he stopped in front of a grimy and di-
ted house, its front garden gone to tall
s. I saw a worn plaque next to the door
aid Langford. My husband and I stared
another.

vas a semidetached villa, our driver ex-
d—two families side by side—whereas
rrace houses on the rest of the street
all joined together.

We entered a dark interior that smelled of mold. Although this was August, Langford was freezing. A coal fire had been laid in the tiny sitting room, and it proved to be the only source of heat in the entire house.

One step down from the sitting room we found the kitchen, which had a cement floor and looked out into a very small backyard, al-



DAVID SMALL

so gone to weeds. There was no refrigerator, nor were there cupboards or counters in the kitchen, only a stove and a sink.

Upstairs were two ice-cold bedrooms with small wooden wardrobes instead of closets. The toilet was in a separate room from the bathroom, and it flushed with a pull chain from a high wooden cistern.

Two other teachers arrived to prepare food for us, so my husband and I were unable to express our shock. My private thought was that we could never live here with two children, but I held back my tears until everyone had left.

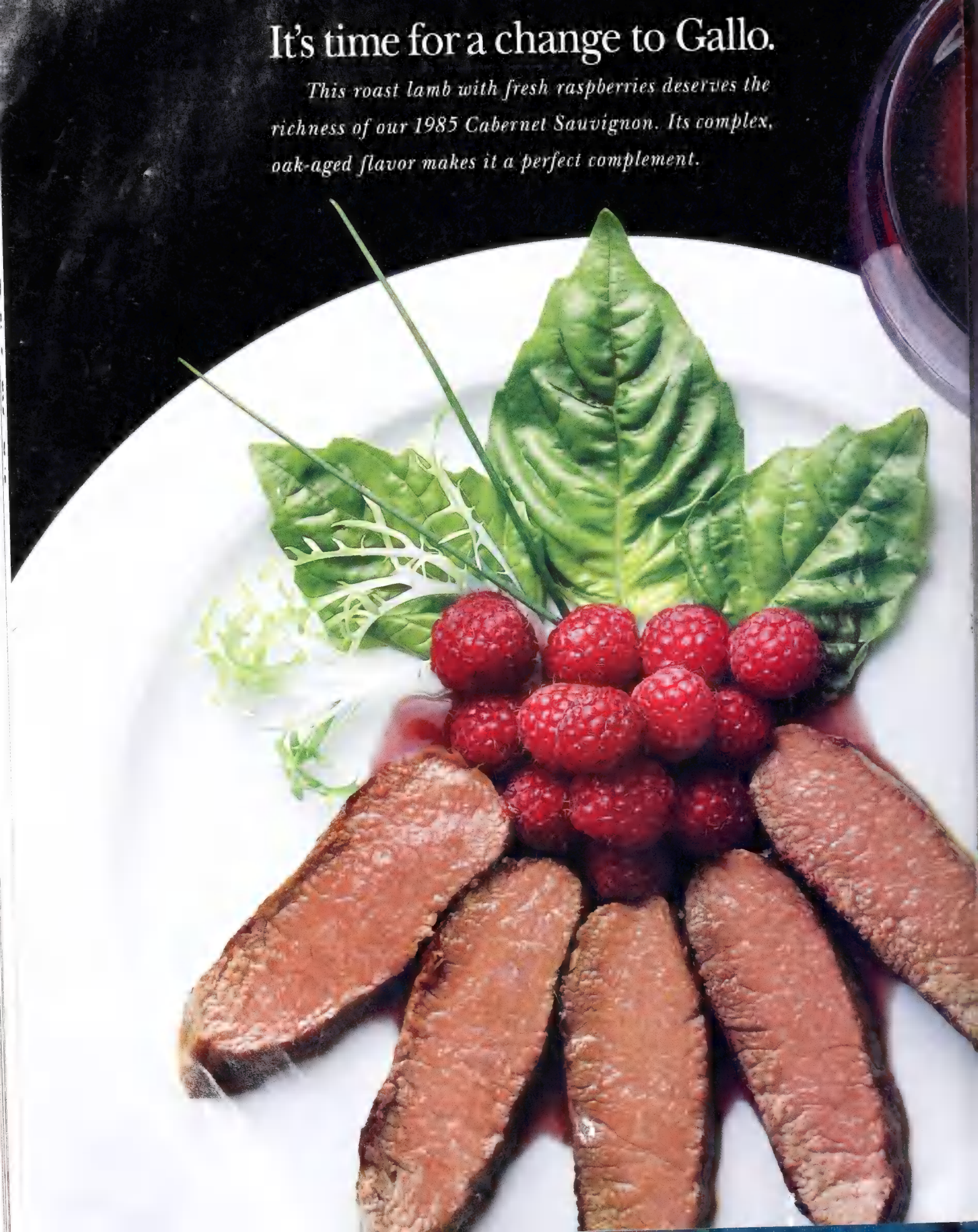
Numbly we sat around the table and sampled our first high tea. Platters of fish paste sandwiches and buttered bread were passed. Slices of fruitcake were passed. Slices of sponge cake were passed. A pot of tea was brought out from under a quilted tea cozy. My husband hated tea. The children had never drunk tea. But we all took what was handed to us. Todd, aged eighteen months, cried and was put to sleep in one of the freezing bedrooms. He didn't seem to mind the straw mattress or the dingy green quilt I put over him.

The next morning we looked in *The Yorkshire Post* for rental listings. There were none. After the war, the housing problem in England was desperate for a full generation. So we agreed we would stay in this house for >

By Elaine Greenspan

It's time for a change to Gallo.

This roast lamb with fresh raspberries deserves the richness of our 1985 Cabernet Sauvignon. Its complex, oak-aged flavor makes it a perfect complement.





©E. & J. Gallo Winery, Modesto, CA.

a few weeks, until we could figure out what to do.

Our four-year-old daughter, Jan, started at the village infant school. Every morning my husband, Lenny, took the train, still pulled by steam engine, into Leeds for his own adventure. Because there was no refrigerator, I had to shop every day. Someone lent me a "push-chair" for Todd, and I began my daily rounds. In this way I met the neighbors and the shopkeepers. Social life in the villages of the Yorkshire Dales was kept alive by the daily shopping ritual.

People started coming to our back door. Mrs. Crosby, the milk lady, pushed her cart there every morning, wearing brown carpet slippers because she had trouble with her feet. Twice a week the butcher's assistant delivered meat on his bicycle. The coal man came. Smiling happily, he said we used more coal than anyone else in the village. We kept a fire going in the grate all day long, banking it at night. A coal fire is slow to start, slow to warm up a room and very dirty. Everyone burned coal in 1958. The chimneys belched smoke that seeped into the houses and left black streaks on all the golden Yorkshire stone.

Neighbors came to the back door, too, introducing themselves and offering assistance. Alice Hudson, who lived next door in our semidetached villa, became our chief guide to village life. She worked as a barmaid at the Cow and Calf up on Station Road and knew everyone in Burley. It was Alice who taught me to ask for a "tuppence ha'pnae" stamp at the post office instead of saying "two penny, half penny" and bringing snickers from everyone in line. Taking Alice's advice, we bought woolen underwear at Marks and Spencer in Leeds and wore it constantly under our clothes, simply dressing for the outdoors indoors.

There were other visitors: the village window washer, who invited my husband to join the Wharfedale Fishing Society, leading to jolly expeditions on the Wharfe River; the laundryman, who did our sheets and towels; Bobby Jones, the local police officer who rode over on his bicycle to see if we had "settled in"; a man from the British Immigration Service, who asked to see the "aliens"; children to play with our children.

Across the street, elderly Mrs. Thorne looked after Todd if I wanted to go to the nearby market towns of Otley or Ilkley. She brought out old greeting cards, on which he drew pictures, and served him milky tea and homemade scones. Mrs. Thorne rarely spoke to me about her past life, but in the course of the year I found out that she had lost a child of her own, been widowed and worked as a nanny for several families.

A weekly backdoor visitor for a while was

One day, with an intent look, he asked me to go dancing at the Hare and Hounds

Mr. Beaseley, a widowed insurance collector, whose two daughters played with our Jan. He had sandy hair and pale eyelashes and spoke in a thick Yorkshire accent. I served him American coffee and he helpfully explained how the National Health Services worked and told me about market days in the nearby towns. Then one day, with an intent look, he asked me if I wanted to go dancing Friday night at the Hare and Hounds. Had he taken my American animation for something else? I had to proclaim, "Mr. Beaseley, I am a happily married woman." After that we talked only when he came to pick up his girls.

Lenny faced the hardest adjustment of us all. The twelve-year-old boys he taught had all failed the national education test then given to eleven-year-olds. A mere ten percent of British students passed and went on to the elite grammar schools that prepared them for university. Lenny had imagined English schoolboys straight out of *Good-bye, Mr. Chips*. Instead he saw the underbelly of the British class system, and the boys without futures came as a shock that strongly influenced him later on as a teacher and administrator.

But life at Langford was improving. The house was gradually filled with Penguin paperbacks, English magazines and newspapers. We read *The Yorkshire Post* and the Wharfedale weekly newspaper. We listened to the BBC radio and watched BBC television. We laid some cheap linoleum on the kitchen floor. We bought an antique coal scuttle to take home and kept it by the fireplace. The children's toys spilled out of a box in the sitting room and my new blue-and-white dishes from Stoke-on-Trent sat on the sideboard.

Running up and down the stairs, walking to the shops, doing clothes in a ringer-wringer washer, hanging them on wooden racks, bringing in coal from the shed, I was in better shape than ever before. I lost ten pounds, despite all the sponge cakes and Cadbury chocolate biscuits I devoured.

At night we had high tea instead of dinner. We came to like tinned tongue and fish paste and even developed a taste for Spam, which the English adored. Lenny had lunch every day with his students and learned to drink hot tea with milk and eat hot custard sauce on every dessert. Sometimes we made enchiladas for friends who came to tea, using canned green chiles sent by our neighbors in New Mexico.

We became a tight family unit. We spent hours together in the little sitting room. We ate there, we talked there, Todd got toilet trained there on a blue china potty, we watched television there, we dried the clothes there in front of the fire, we entertained there. The rest of the house was too cold to venture into, except for sleeping. There was no privacy that year. If someone wanted to be alone, well, they just couldn't.

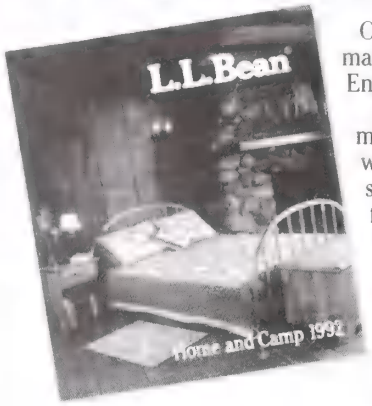
One night I watched the children lying on the rug close to the coal fire. They were snug in Dr. Denton's sleepers with the feet attached, and their faces shone in the firelight. Jan was talking about a nature walk she had taken with her class. Lenny was grading papers. It seemed to me we were amazingly resilient to be here at all. I marveled at us and

ked the fire so it sprang up brighter.
The children called me Mum now, and they
ke with Yorkshire accents. Jan said "Good
w" when Todd used the training potty for
first time. Todd pleaded for "sweeties" when
ok him to the shops.
Months had passed since I had looked in the
vspaper for rental ads. The house had become
ne. Weekends we drove up and down the
les in our secondhand Mayflower Triumph,
loring the Brontës' house in Haworth, pic-
king at Bolton Abbey, having tea at the hous-
f new friends.
Before we knew it, it was summer. In June
July in north Yorkshire, daylight lasts until
night and the dawn begins at 3:00 A.M. The
ldren refused to sleep. They leaned out the
nd floor window and called down to their
mates.
Early in August we stood on the front stoop
h fifteen pieces of luggage, waiting for a
nd to drive us to Liverpool, where we would
h our ship to America. The neighbors stood
heir yards watching. Mrs. Thorne was crying.
Recently I found a folder of letters I wrote to
nds that year and they made me weepy for
s. I started dreaming of Burley-in-Wharfedale
night. It isn't only the remembered pic-
squeness of village life that moves me, or the
etness of our neighbors. It is also the sharp
nory of how young and optimistic we were,
how self-sufficient as a family. All we need-
was one another to rise above the hardships
sustain the adventure. We felt that Yorkshire
been created for us, and that we would nev-
grow old or die. The world beckoned in a
eless, limitless way that is lost to us now.
How glad I am that there had been no rentals
eeds and that we spent the year in Langford.
at we experienced was the day-to-day life of
inary people in an English village. Under-
th the grime, despite the cold, we had found
al home, and we had found each other in a
that will last all our lives.

ne Greenspan of Albuquerque, N.M., was
gh school English teacher for 25 years, and has
ished young adult fiction, articles on educational
s and four nonfiction books. She and her
and have returned to Yorkshire several times.

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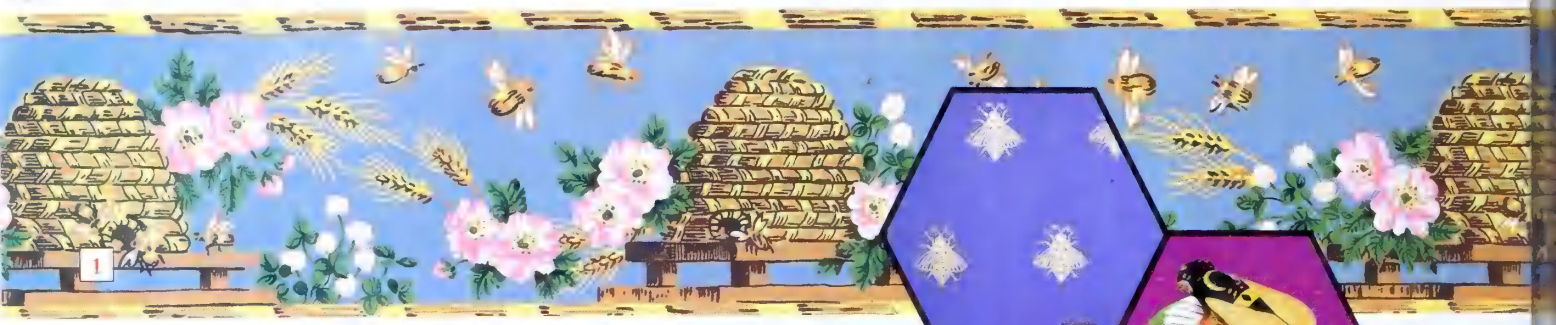
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Napoleon selected the royal bee as his personal symbol. Why not make it part of your decorating style?

1. BEES go about their business, flitting from flower to hive on Richard Neas's Honey Skip border. *From Brunschwig & Fils, through designers: 212–838–7878.*

2. LOOPS AND SPIRALS form the bees that fly across Royal Bee wallpaper. *From Tim Goslin Studio: 212–477–1294.*

3. A BEE AT REST on hand-painted Limoges box, $95. *From Artoria: 212–532–4670.*

4. BOTANICAL fabric features butterflies, bees, bugs. *From Sputnick: 713–529–4524.*

5. WHAT'S THE BUZZ? A sumptuous silk fabric. *From Gretchen Bellinger Inc., through designers: 518–235–2828.*

6. A REAL HONEY of a wallpaper: Napoleonic Striped Bee. *From F. Schumacher & Co., through designers: 800–523–1200.*

7. BEES WEAVE through a lattice of leaves in Empire Bee chintz. *From Brunschwig & Fils, through designers: 212–838–7878.*

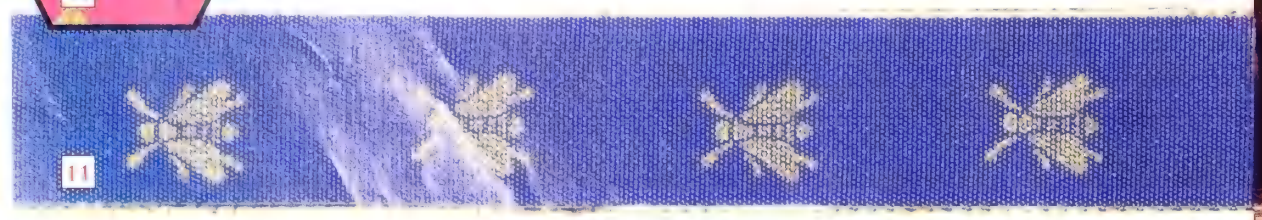
8. ANTIQUE bee brooch set with diamonds, sapphires and rubies, $10,0 *From Verdura: 212–265–3227.*

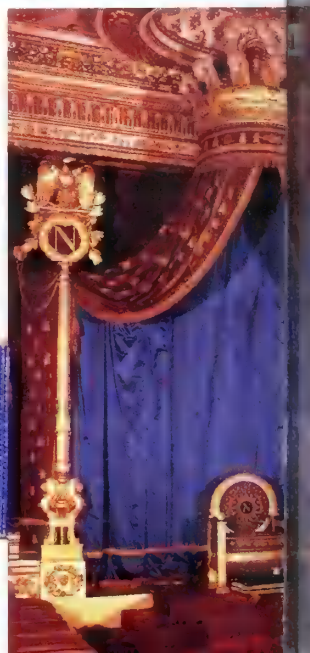
9. SEVRES POT, made during the reign of Napoleon III, from the co of NYC's Cooper-Hewitt Museum.

10. REGALLY STRIPED Lampas Abeilles fabric, $1 yard. *From Clarence House, through designers: 212–752-*

11. GOLD-EDGED ribbon, $3.75 per yard. *At Robert Homma William Lipton: 212–593–4341.*

12. BEE-SOTTEDNES Napoleon III's throne roo the Palace of Fontainebl





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wicker in a crisp plaid shirt and matching cushions Chair, $767; slipcover, $260. *From Lexingt Furniture Industries: 8 544–4694.*

1. TRADITIONAL
damask looks surprisingly casual prewashed and loosely fitted to a pleasantly plump sofa, as shown, $3,190. *From Pearson Co.: 919–882–8135.*

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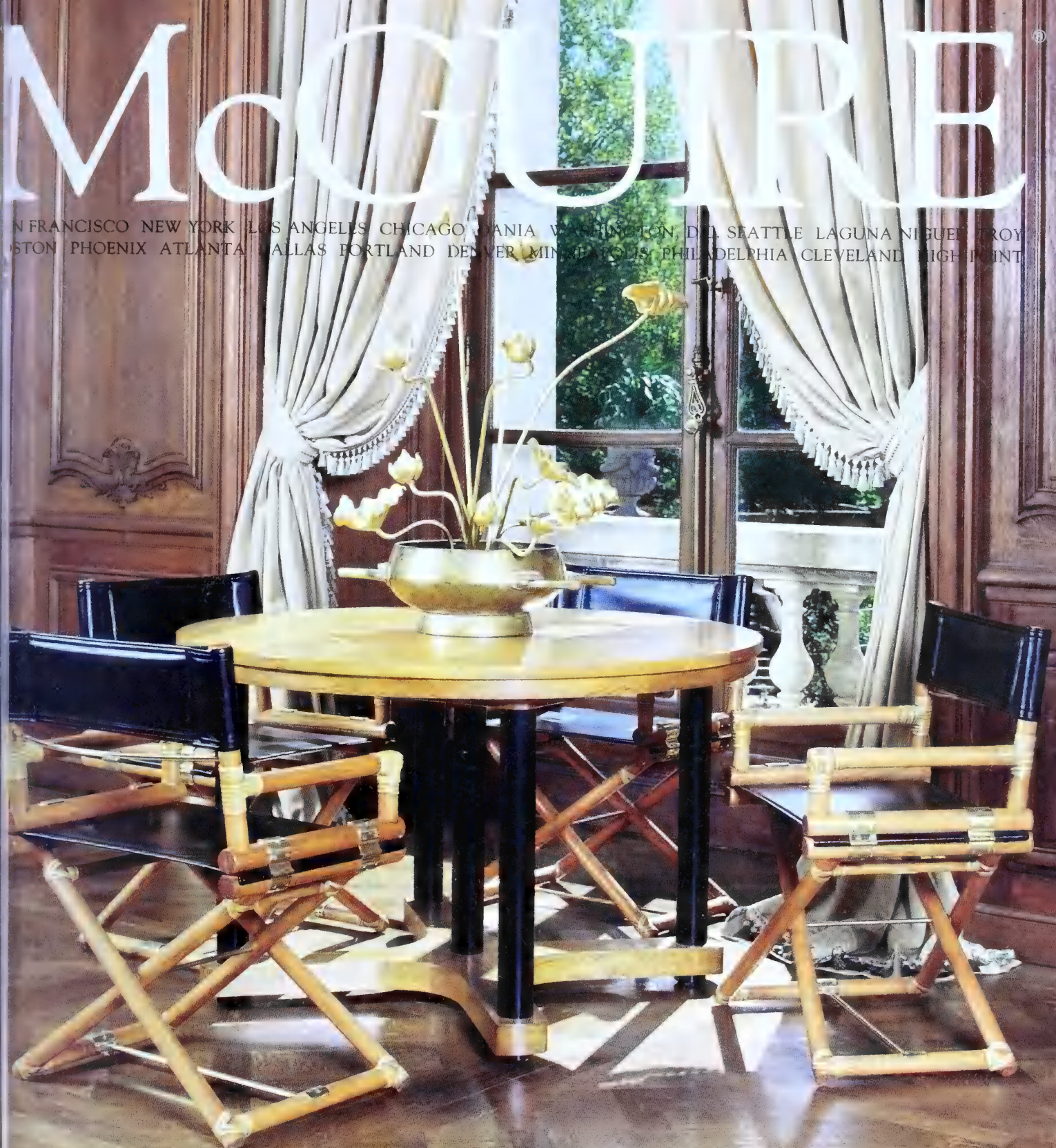
3. GRACEFUL CURVES
of gold damask envelop you in comfort; a pleated skirt adds an extra soupçon of style, $3,470 *From Drexel Heritage Furnishings: 800–447–4700*

4. BOW-TIED PLEATS
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5. TIE-ON
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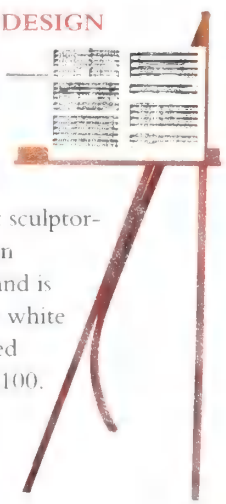
TRADING PALETTES, Swedish chairs (above) forsake traditional white or pastel paint for high-voltage hues, from $370 to $640 (fabric additional). *At Lief: 213–658–1100.*

A GLIMMERING FINISH of metal leaf turns a card table

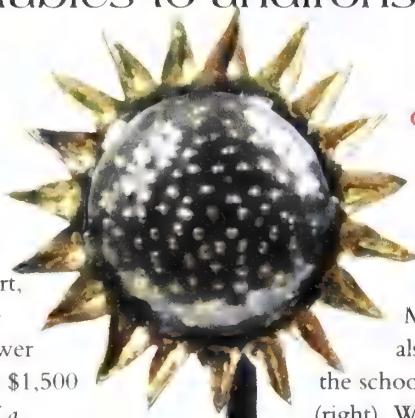


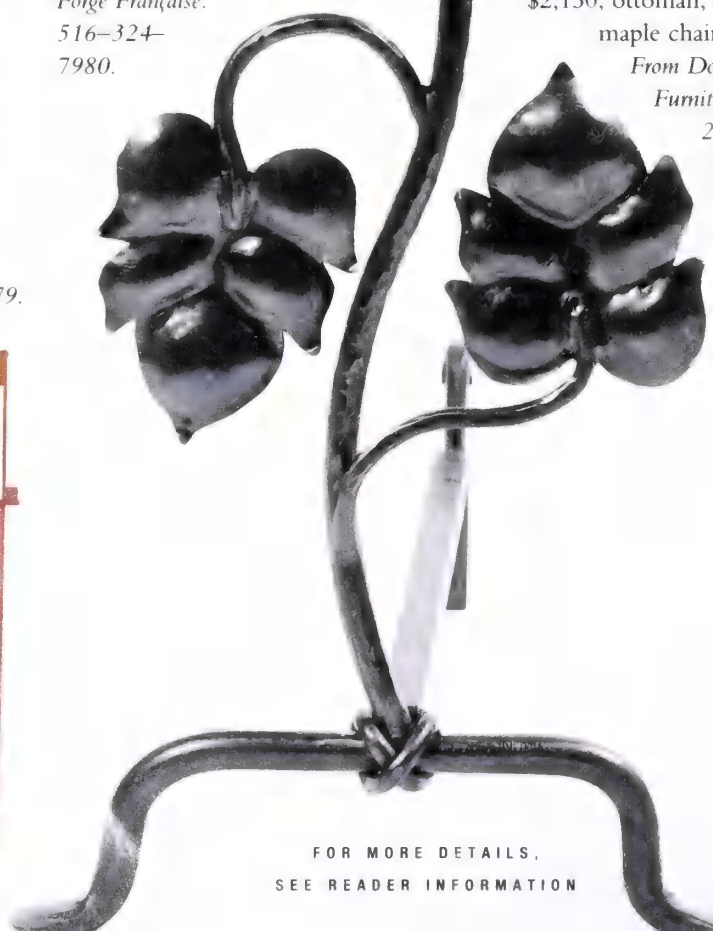
glorious (above), $2,600. *From Christopher Maier: 504–586–9079.*

LYRICAL DESIGN elevates the music stand (right) to a graceful work of art. Connecticut sculptor-designer John Scofield's stand is crafted from white oak in limited editions, $1,100. *To order: 203–927–4122.*



WROUGHT iron comes to life in the hands of French artisan Patrice Humbert, who forged the fantastic sunflower andiron (right), $1,500 the pair. *From La Forge Française: 516–324–7980.*





CARTOON character adds humor to the wing chair (far right) by Roy McMakin, who also reinterpreted the schoolroom seat (right). Wing chair, $2,150; ottoman, $450; maple chair, $350. *From Domestic Furniture Co.: 213–936–8206.*



RICHLY COLORED imported silks are studded and edged with antique trimmings by Angèle Parlange (below) for her very opulent throw pillows, $150 to $325. *From Angèle Parlange: 504–895–2383.*



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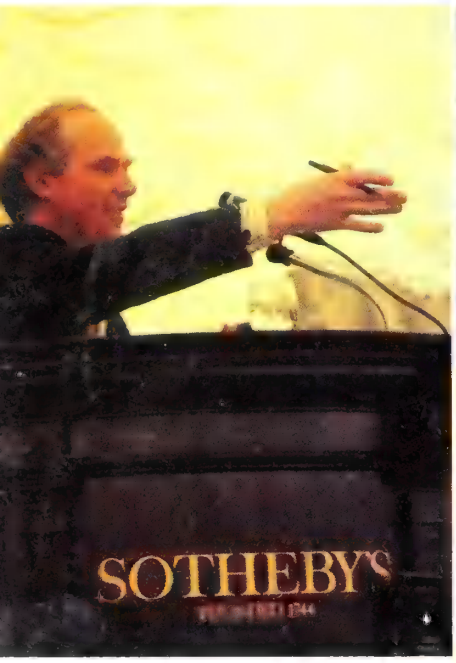
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Brideshead for sale

When a famous English country house held an auction, dealers, raconteurs and rummage-sale addicts turned up in force

WITH A BROAD-BRIMMED GRAY felt fedora and a fat cigar, Joe Hardy, a multimillionaire resort owner from Pittsburgh, was an American straight out of Central Casting.

"Well, I guess I'll take home a few tables," he said, no doubt referring to the George III writing table he bought for almost $50,000 and the 1710 wrought-iron table base for about $10,000 at the once-in-a-lifetime auction at Castle Howard, England's most famous stately home.

"I've got this resort—Nemacolin, that's an Indian name," he explained, "and this stuff from the castle will add romance. I'll pay whatever it takes. I'm in the Fortune 500."

While British reporters swarmed around Mr. Hardy, other apparently well-to-do antiques hunters were paying equally [illegible] prices, sometimes hundreds of times the [illegible] mated value, for fine furniture and pain[illegible] but also for old Parcheesi sets, ironing bo[illegible] stained draperies and dozens of temper[illegible] pamphlets collected by a countess.

In preparation for the auction, the ow[illegible] of Castle Howard, the palace that was the [illegible] ting for *Brideshead Revisited*, seen by millio[illegible] television viewers around the world, had [illegible] tied attics and basements and sheds and clo[illegible] and were selling it all. While many st[illegible] homes have been turned over to the Nat[illegible] Trust, this house has remained in the [illegible] family since it was built in the early 17[illegible] More than a decade ago, the four Ho[illegible] brothers had raised money to maintain[illegible] Castle by allowing *Brideshead*, which st[illegible] Laurence Olivier and Jeremy Irons, to be[illegible] there. Since then, attendance at the ho[illegible] which has been open to the public since i[illegible] built, has risen 35 percent, but attendance[illegible] still are not enough to cover expenses.

When the Howard family approac[illegible] Sotheby's, the well-known London au[illegible] house, to sell the things they had no use[illegible] the firm jumped at the chance. En[illegible] house sales are becoming rare, they say[illegible] to have a house sale at Castle Howard[illegible] the rarest of them all. The auctioneers [illegible] clearly expecting the best from the sale.



The young stars of* Brideshead Revisited *(above) and scenes from the Castle Howard auction and exhibition, including auctioneer James Miller (top).



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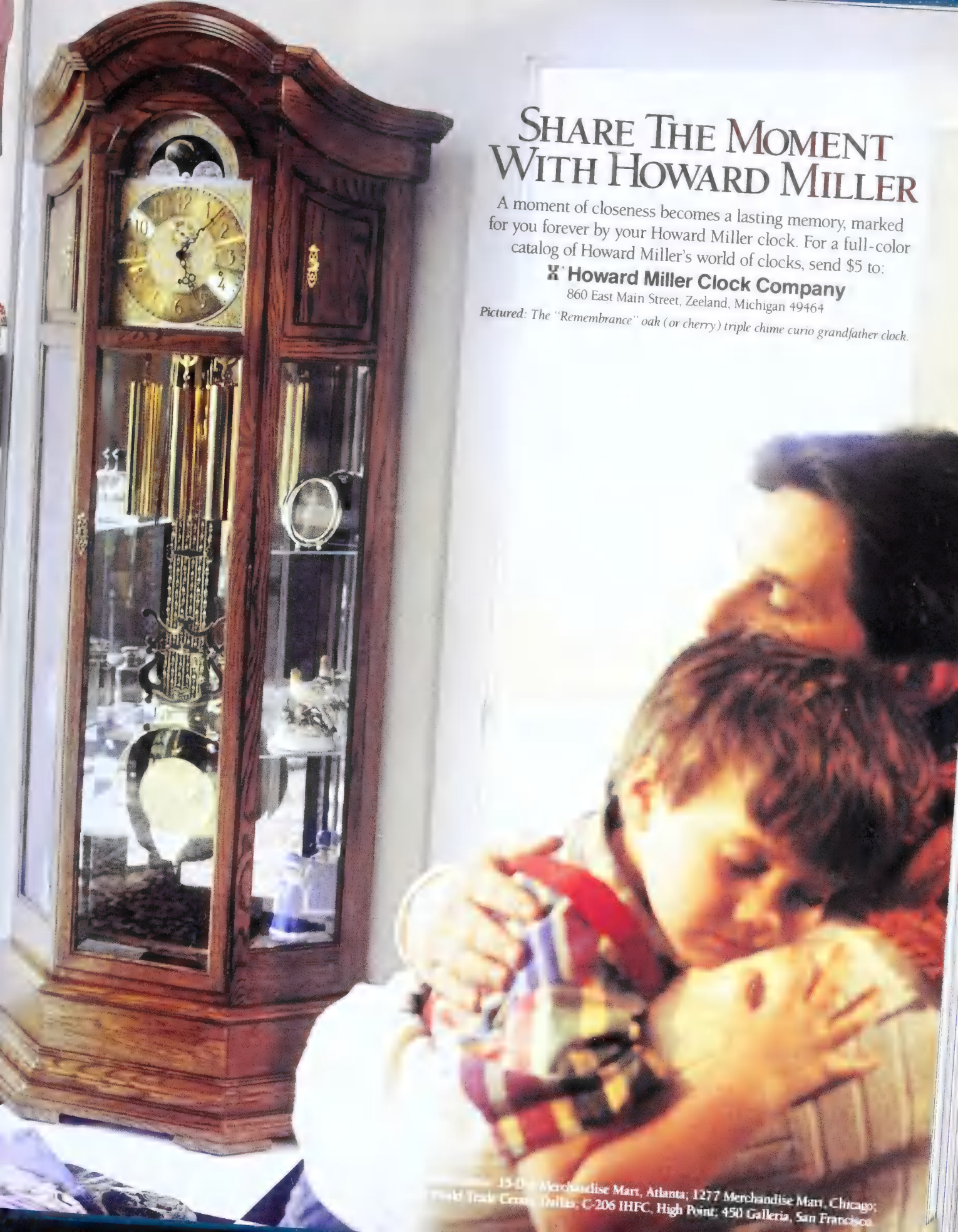


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They were not disappointed.

After the first day of the sale, held this past fall on November 11, 12 and 13, the auction had already grossed what had been estimated for the whole event. By the end of the sale, the auction had raised $3.6 million, almost three times the $1.35 million anticipated by Sotheby's.

All told, 13,000 people had passed through the castle's public rooms during the five days of the exhibition. Of those, an incredible 8,000 people left bids on many of the 1,636 items. In fact, there were often five or six bids left on a popular item, and by the time the general auction began, the item was already "bid up" by the absentee bidders to a price well above the estimate. Countless bidders from around the world competed against the crowd by telephone.

On the last day of the auction, the Honorable Simon Howard announced he would use the windfall to set up a fund to restore treasures not on display but gave no details. "I was quietly optimistic," confided Howard, who lives in the castle with his wife, Annette. "Nevertheless, I wasn't expecting anything like this. Funnily enough, I was most surprised by what my old toys brought—one box of games went for eight hundred dollars."

As one price topped another, to the gasps of the astonished crowd, Howard sat alone in the audience, jotting down prices in his catalog, just like any auctiongoer, laughing to himself as a set of decrepit andirons brought close to $1,000.

The auction's highest price was $174,587, paid for an unattributed white marble bust, "probably of the Emperor Commodus, sixteenth century." As a rapt crowd watched, the price of the bust had climbed higher and higher during a spirited bidding war between a London dealer and none other than Mr. Hardy, the American resort owner with the big cigar. Later, the antiques dealer, who triumphed, pledged to spend the next year researching the statue and hinted he had pulled off a major coup, predicting he would eventually sell the statue to a wealthy foreign museum.

The items alleged to be of museum quality were offered on the first and second days. For me—there just for the adventure and maybe a souvenir—it was the last day of the sale, informally billed as "the rummage sale day," that had promised to be the most fun. As even Simon Howard had said, on the third day anyone had a chance to bring home "a piece of Castle Howard."

But many of us didn't get that chance, as a "distressed" late-Victorian mahogany screen, estimated at $50 to $90, sold for $2,500; two Victorian bidets with their porcelain bowls missing fetched $216. A set of ten curtain panels in blue and white cotton ticking, in what the Sotheby's catalog had termed "generally poor" condition, sold for close to $9,000.

I had been eyeing those curtains myself.

Dirty, their bright pink linings were bleeding onto the front, and several pairs had faded so much their stripes were a totally different color. But I figured there were a couple of pairs I could use, and they *were* charming. And they *were* from Castle Howard. I thought I might get them for about $200.

Ten dirty, faded curtain panels of blue and white ticking sold for close to $9,000

Like hundreds, possibly thousands of other auction fanatics, I had received the Sotheby's catalog about a month before the sale. I had scanned it quickly, flipping through its 281 pages, looking at every photograph. Then I went through it slowly, reading every description, applying yellow sticky tabs to my favorite items. I chose broadly—silver, furniture, fabrics, prints—anything that looked interesting. On the airplane I skimmed the catalog again, this time picking out possible presents for my family and friends. I also invented another category: "Items worth taking out a home-equity loan for."

When I arrived at the castle, I followed the arrows to the exhibition tent where the furniture and general contents were, and I was immediately reminded of the huge flea market at Brimfield, Mass., where a Rembrandt etching might be lying in a cardboard box next to some fifteen-year-old coffee cans. You would never know unless you went through it all.

There were plenty of people doing just that. A young man with wire-rimmed glasses was shaking out what appeared to be a gold-lamé dust ruffle. Others were hold tapestries up to the light, looking for ho One man was examining a painting wit blue light to see whether it had been repai Dealers were turning over candlestands to if the tops were original to the bases. A p inum-haired middle-aged woman was kn ing on the floor, painstakingly examining s engravings. A gray-haired man in a lo jacket who resembled Ernest Hemingway sitting in a dusty wing chair leisurely read one of the leather-bound books.

Sotheby's experts were milling arou available to give "condition reports" on an the items. A mend in a large Sheffield tray pointed out to me, along with the news the missing handle mentioned the catalog had been found night before. A gentleman wit Sotheby's lapel pin told me the late-17th-century ches wanted to measure almost cert ly had been made with "bun" that had probably rotted away and been placed about a century later by a brack base. I asked a representative from the Sh Porters' Society, Sotheby's preferred shipp company, how much it would cost to ship chest to New York. The answer: about $8

The auction took place under a great i silk tent on the West Lawn. A huge gar sculpture of a boar sitting on a pedestal c not be moved, and it added a Fellini-esque vor to the scene. Someone had thrown a g garland of red berries and shiny green le around its neck and arranged a set of terra- ta sculptures, with almost life-size heads, a and legs, in a circle around the boar.

On exhibition days, the tent had been of people—not all of them pleased with w they saw. "I've seen better stuff in garage in New Jersey," said Hedy Bagatelle, lives in Wayne, N.J., with her husband, W ren, an investment banker. "I expected to a lot of pieces in A1 condition, having b owned by royalty," she complained.

Three house renovators from Bedf N.Y., were initially more guarded in their sponse to the sale. When they had com through the catalog before the sale, the had found prices fair. "But now, lookin the quality, the estimates are totally unre tic," one said. *(Continued on page*



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Taking a rare break, partners J Niermann, in a customary whit smock, and Mike Weeks are surrounded by works-in-progres at the Niermann Weeks wareho in Annapolis, Md. (left). Far left: A Directoire-style commod is decorated with swags and medallions taken from tapestrie at Château Malmaison. Below: The mirror's griffins and urn a also from the Napoleonic era.



The great pretenders

Joe Niermann is the painter. Mike Weeks is the metalsmith. Together they reproduce Art Deco consoles, 18th-century chandeliers, tole beds—and you can't tell the old from the new

JOE NIERMANN HAS A FANTASY: a sprawling factory surrounded by acres of cars glittering in the sunlight, workers streaming in and out, railroad cars arriving empty and leaving crammed, smoke billowing out of a smokestack and, on the roofline, the letters NW—for Niermann Weeks, the still-modest furniture company he cofounded with Mike Weeks thirteen years ago.

"I want the company to grow as big as I can stand," says Niermann. But looking at Niermann Weeks furniture, you would never suspect such ambition. Each piece—from flamboyant red-and-gold chinoiserie lanterns to rather simple French-style coffee tables—looks as though Niermann and Weeks pounded the steel or carved and ornamented the wood themselves instead of overseeing 45 workers and two plants. And they take great pride in that illusion.

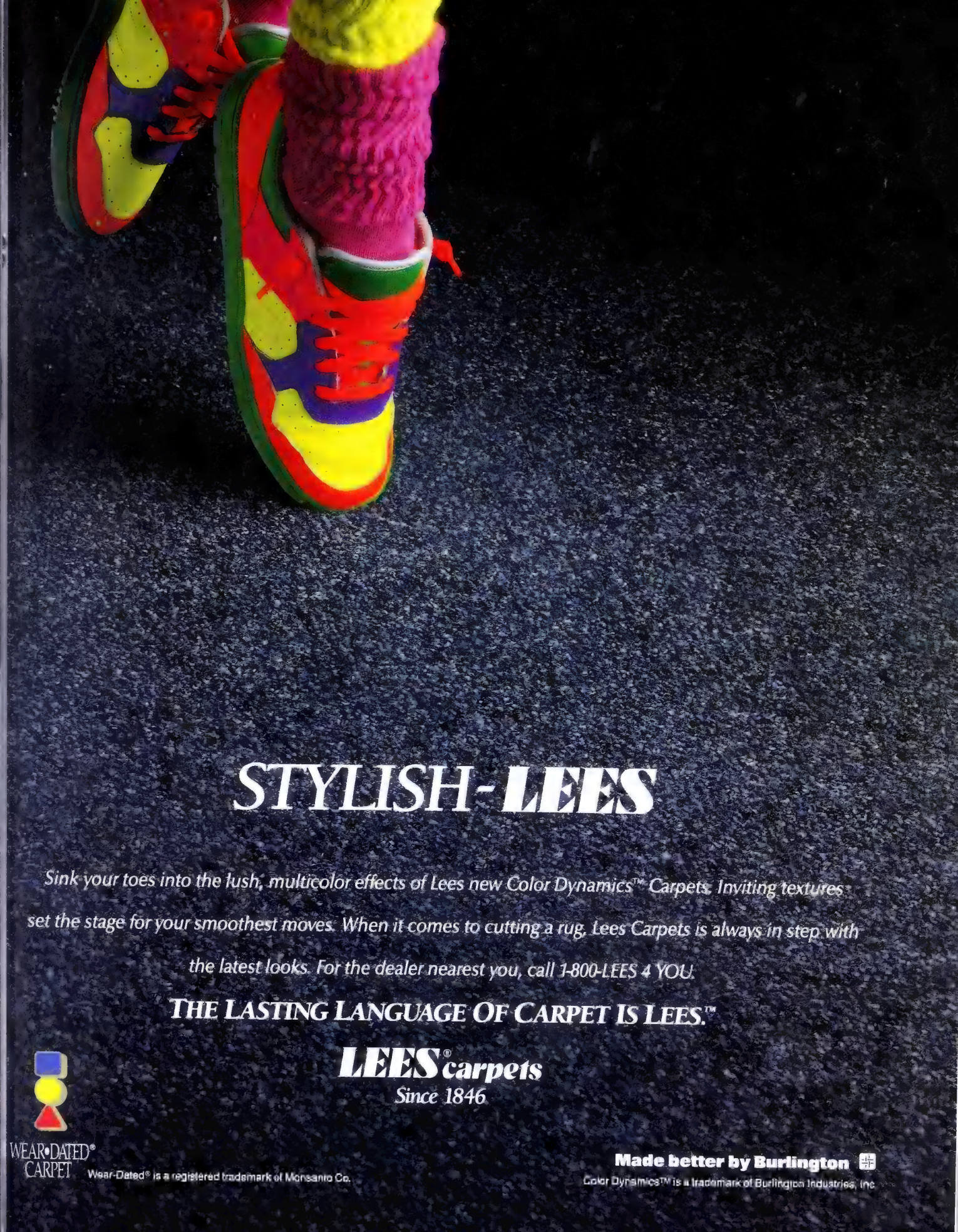
"Check this out," Niermann says with glee, pointing out the historically accurate rough planks in a drawer's bottom, and the dents at its corners that reinforce the impression of age. "Fools you, doesn't it?"

He is the smoother talking and more business obsessed of the partners, with a taste for thorough explanations and no nostalgia for the days when he really did paint all the furniture himself. He now concentrates on design, marketing, managing and finance, although on most days there is still paint under his fingernails. Mike Weeks, on the other hand, is shy and uncomfortable around reporters. In charge of the metal fabricating operation, Weeks is fonder of demonstrating what a tungsten-inert-gas welder can do to a piec bronze than of basking in talk of the con ny's success. Nevertheless, the partners along—"we still communicate real well, we don't compete," says Niermann—they manage to balance the urge to exp and the need to keep the furniture beau and well crafted.

They attribute their success to the em tion of forgotten but skillful designers of past. "My idols," says Weeks, "are the knowns, the guy on a farm who made a c you find and wonder about." Niermann a "If we do our work right, you can't tell w been there."

Both of their "offices"—Niermann w in a sparkling-new woodworking finishing workshop/shipping dock in a

By Eve Kahn


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Annapolis, Md., industrial park, and Weeks is usually across town in a grimy, noisy foundry—are littered with objects that soon will be replicated. A visitor might stumble upon an 1810 Russian chair with carved dragons locked in battle across its back; a French Victorian plant stand trimmed with sheet-metal curls that look like the tops of open sardine cans; and a French *trumeau* mirror with embossed flowers and garden implements. In Niermann Weeks's renditions, the chair's back and seat will be larger ("Old chairs tend to be too small and uncomfortable," Niermann explains). The plant stand's trappings will be pared down (to lower costs). The mirror will be copied dent for dent, crack for crack, but in molded polymer. "If we can tell the mother from the clone, we throw out the clone and start over," says Eleanor Niermann, Joe's wife and the company's customer service manager.

For Niermann and Weeks, the path to the furniture business never seemed obvious. Niermann grew up in Minnesota, Weeks in Mississippi and Tennessee. Niermann remembers nothing pleasant about his poky hometown, except for its Louis Sullivan bank; he dabbled in art and architecture in college but did not graduate, followed his father into insurance and eventually escaped the business world to restore houses and antiques. Niermann was pursuing that career in Memphis in 1978 when someone gave him an 18th-century French iron-and-crystal chandelier he could not fix. A friend introduced him to Weeks, then a metalsmith and graduate of Memphis College of Art, who claims he "fell in love with metal at age eighteen." Weeks realized he could not only repair the light fixture, he could replicate it. A partnership was born.

Within six months they had produced and sold two dozen chandeliers. Now known as Model 0978, it is selling thirty per year out of a total volume of 3,000 items. Within a year the partners had created a sconce version of the piece; within four years they had added a half-dozen historically inspired coffee tables as well as tole beds covered with painted garlands. They moved to Annapolis in 1984 to be closer to Eleanor Niermann's family and to the company's devoted East Coast clientele, which includes New York designers Bunny Williams, Charlotte Moss, John Saladino and David Easton. In Annapolis they branched into cabinetwork: commodes that seem to have survived years of wear, French armoires clad in painted vines. They specialized in faux finishes. "Joe's gift is that he can figure out how to paint anything so that it looks like something else," says his wife. Now that the faux-finish fad has crested, they are moving on to natural wood pieces.

In his workshop's back room Niermann stands beside a six-foot-long George II mahogany console he bought at Sotheby's twenty years ago and is trying to figure out how to copy. Except for the egg-and-dart molding under its rim, it bears no carving. "It's a fairly nothing table," he says, dusting off its top, "but simplicity is what people want today." He then gestures to the prototype for one of the latest additions to the Niermann Weeks line: a commode made of cherry with inlaid ebony diamonds on its drawer fronts and side panels. Its edges are intentionally battered. "In a room full of antiques or contemporary furniture, it'll fit right in," Niermann says.

Glue tables rimmed with clamps are dripping with beeswax-colored tears

He swings through the rest of the workshop: In one room, thin wood templates for legs and cabinet pediments cover the walls, bearing carefully printed model numbers and names—like the products of a particularly compulsive Louise Nevelson. Nearby, glue tables rimmed with clamps are dripping with beeswax-colored tears. Chris Feldmann, a former yacht carpenter and Niermann Weeks's head cabinetmaker, is finishing a semicircular cabinet with quarter-circle drawers (a custom piece for a silver collector).

Next door, in the shipping room, furnishings about to be packed into boxes look ghostly wrapped in translucent plastic. N mann efficiently ticks off their sales record neoclassical faux-marble table took a years to catch on but is now selling stead the Art Deco console, supported by an a of gilded metal rings, took even longer bu finally selling well; a mirror framed with n al filigree and painted panels has not yet gun to sell.

In the next room, women in paint-sp tered T-shirts and jeans are applying faux- tique finishes, following Niermann's reci and using jars of pigments whose labels spe which pieces of furniture they are meant The craftswomen chat as they rub rags do the arms of chandeliers, making the task l easy. But the patinated results are flawless.

Across town, at the foundry, Week helping a worker labor over one of those r rors that don't sell well, fitting together complicated frame. He proudly points stacks of twenty-foot-long raw steel tubes, thick ones meant for bedposts and the deli ones for chandelier arms; the l wheel-on-a-handle that he forge measure curves; the lawn-mow size machines that cut, mill, f bend. On the walls hang steel and paper or wood patterns that semble visual aids for a geometry son in wonderland: deformed *J*'s, *C*'s, *B*'s and *O*'s. On the second floor, in a cram but air-conditioned room, workers are ap ing simpler finishes, such as coats of met pigments in polymer that hide welds make chandeliers seem to have emerged fortlessly from chunks of steel.

Up there, removed from the sound hammering, Niermann and Weeks study p totypes of their latest ideas, including a t foot-wide spherical chandelier made of in secting steel rings that looks like overgrown gyroscope. Weeks tilts it a ways, trying to find its best hanging an "We haven't worked all the bugs out yet, says. Niermann quickly adds, "But mark words, this chandelier is going places."

Eve Kahn is a New York writer who specializes in design.



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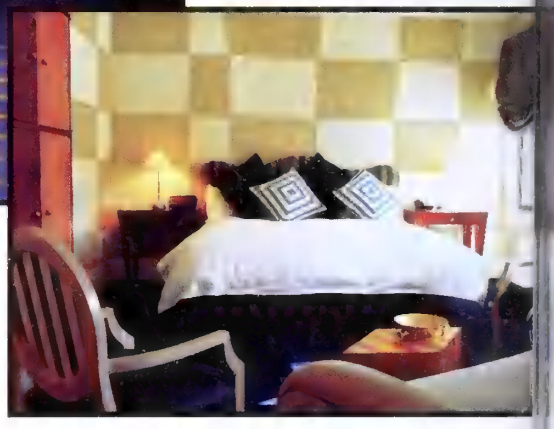
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Just inside the Triton's lobby, Goodman & Charleton's Dervish chairs and Swerve lamp (left) seem to undulate in front of a pastel mural by Will Barker. Above: Larry Totah's Cake sofa and Donghi armchairs add a certain neo-Baroque clubbiness. Below: In junior suite, hand-painted overscale checks and the odd ang of Michael Moore's furniture.



Hit hotel by the bay

Greek mythology meets Alice in Wonderland at San Francisco's quirky Hotel Triton. Check in to see what the excitement is abo

ALTHOUGH RIGHT ACROSS THE street from the ornate gate of Chinatown and just steps from Union Square, the Hotel Triton is a far cry from traditional San Francisco. The lobby shimmers and positively wriggles with glee, from the wavy gilded columns to the curlicue at the top of luxurious tufted chairs. Mythological elements float across walls painted by San Francisco artist Will Barker. Poseidon and Aphrodite (Triton's parents) hover over the front desk. All 140 guest rooms have hand-painted wall finishes, armoires with golden crowns and original artwork by Chris Kidd, another Bay-area artist. "People tend to smile when they walk in the door," boasts the hotel's interior designer, Michael Moore.

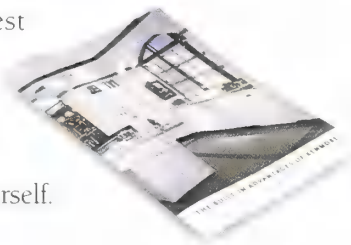
The list of celebrities who have already stayed at the Triton (which opened in November) is as quirky as the decor itself—Lily Tomlin, the Psychedelic Furs and Da Cassidy among them. Then again, Tri owner Bill Kimpton is no neophyte to the tel business. He has eleven other hotels in Francisco alone, including the Prescott, ho to Wolfgang Puck's restaurant, Postrio. latest is being compared with the trendsett Royalton and Paramount hotels in New Yo Moore says, "It was time for something dif ent. It was time to have fun."

By Deborah Michel



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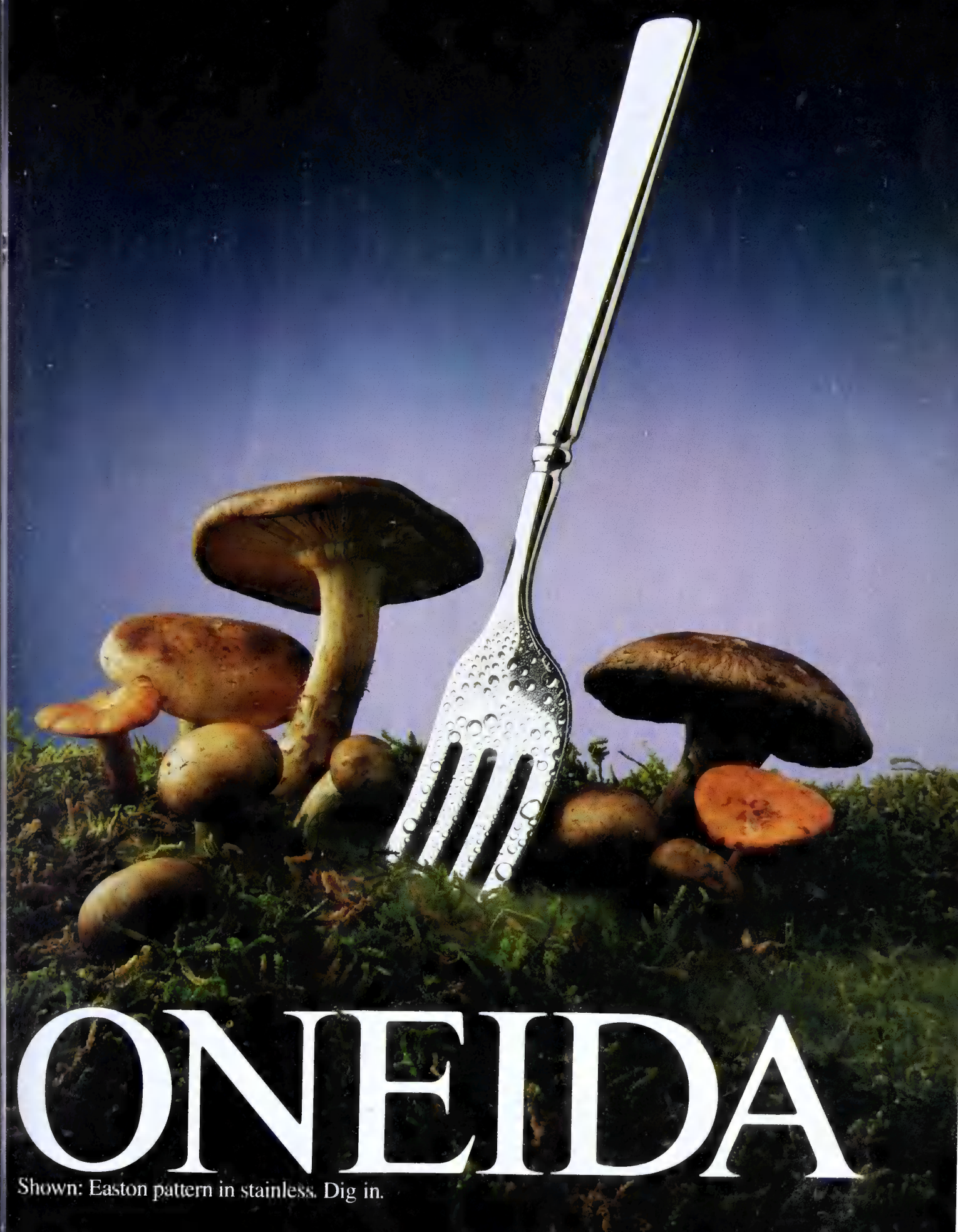


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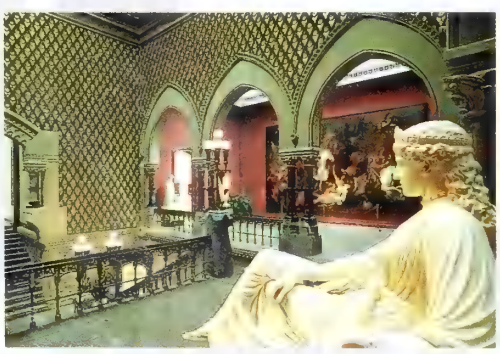

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Shown: Easton pattern in stainless. Dig in.

Inside Philadelphia

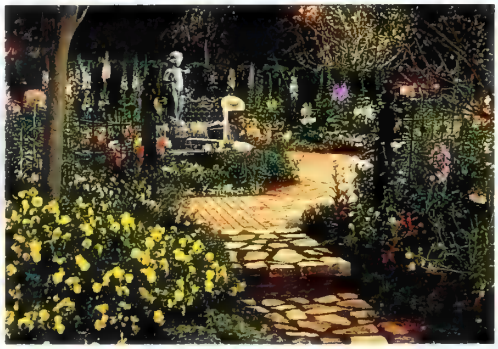
The colonies' first capital has always been home to innovators—from Ben Franklin to Louis Kahn to today's architects, artists and shopkeepers

"PHILADELPHIA HAD A FLATTOP," says art historian David B. Brownlee about his city's old skyline. "Now it's got a spiky hairdo." While other downtowns languish, Philadelphia boasts multiple new towers by Helmut Jahn, I.M. Pei and Kohn, Pedersen, Fox, plus a convention center under way. How does the new look suit the colonies' first capital, pioneer of historic preservation, where Quaker grids merge with Parisian boulevards? Citizens are proud. Philadelphia has always welcomed urban experimenters, including its own architects Frank Furness, Louis Kahn, Robert Venturi and Denise Scott Brown. Today, new published proof emerges: the catalog of the giant Kahn retrospective (now at Centre Georges Pompidou, Paris; in mid-June at MoMA, New York); *Frank Furness: The Complete Works*, a collection of essays published by Princeton Architectural Press; and Scott Brown's own *Urban Concepts* (Academy Editions).









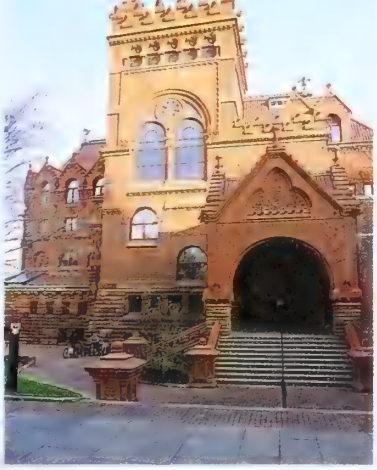
Clockwise from above: The 1876 Pennsylvania Academy of Fine Arts, one of architect Frank Furness's Victorian Gothic masterworks. Independence Hall, where the Declaration of Independence was signed, with the modern pavilion for the Liberty Bell in the foreground. High tea at the popular Hotel Atop the Bellevue. The Philadelphia Flower Show blooms at the Civic Center this month. Page background: The Thinker guards the entrance to the Rodin Museum.

ARCHITECTURE: In 1682, Qual William Penn laid out Philadelphia to l "greene Countrie Towne," quiet utopian. But 150 years later the city swelling with Federal, Georgian and Gr Revival buildings. Known today for its ban fabric—a dense weave of prim to houses and squares—Philadelphia displ wonderful deviants, too: a massive Sec Empire City Hall; bristly, red-brick-a iron Gothic Victorians Frank Furness; the steel-a glass-plaid PSFS (Philadelp Savings Fund Society), ca America's first mod skyscraper (1932). The Fo dation for Architecture (2 569–3187) conducts 35 w ing tours to help children adults assess, then prot 300 years of riches.

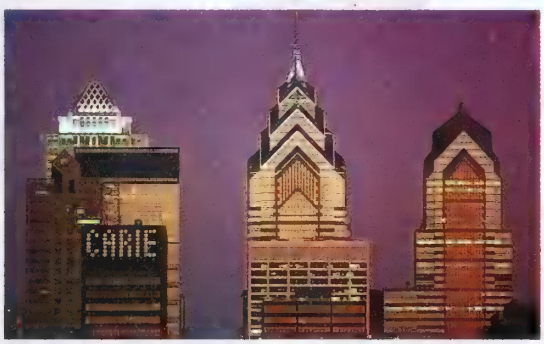
NEIGHBORHOODS: Old City on "First Frid (first Friday each month, tober through June), whe furniture showrooms and art and anti galleries stage openings and close OLC (152–154 N. Third St.) looks li design museum and sells architect lighting and furniture, retail and trade. rimore (160 N. Third St.) offers limi production designs. Snyderman Ga (317 South St.) shows art furniture crafts. For European decorative arts, to the 50s, try Moderne (111 N. Third or Anteek (222 Church St.). En ro

By Barbara Flanagan











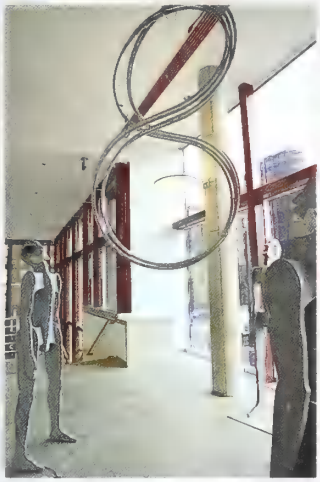
Clockwise from above: Jack Larimore in his llery surrounded by crafts by fellow Philadelphians. Furness Library, newly renovated by Robert enturi and Denise Scott Brown. Reading Terminal Market now offers upscale snacks along with farm luce. Snyderman Gallery's top-flight crafts. Institute of Contemporary Art with Jonathan Borofsky's Spinning Figure 8 with Three Chattering Men. The evolving skyline.

for Elfreth's Alley, America's oldest ential street. Northwest of Old City, nonprofit Fabric Workshop (1100 : St.) invites the public to watch speople hand-screening renowned s' work; the loft has two art galleries a "museum shop" stocked with pil-, clothes and yardage by Robert Ven-Red Grooms and others.

iiversity City, part of West Philadel- is a bustling home to the University nnsylvania, offering great architecture exhibitions within a few blocks. Visit ess Library, the rusticated, crenellated just renovated by Venturi and Scott n; Kahn's Richards Medical Center, called a modernistic San Gimignano; University Museum of Archaeology Anthropology, the most ancient deco- arts displayed in a spooky, architec- y eclectic complex; and the Institute ontemporary Art designed by Adele s, a glowing beacon with big win- showing bright art—modernism at endliest.

iety Hill, the city's oldest section, was ed a slum by 1950 and saved by one e nation's earliest renewal programs. Philadelphia Historical Commission yed historic structures, sold off the geable 18th-century town houses for ation, razed the rest and championed contemporary infill on the empty lots. Ever since, Society Hill has been a role model for urban policy.

Between Society Hill and Rittenhouse Square, Pine Street (9th to 12th streets) is the city's old antiques row, newly populated by young dealers with friendly shops and affordable wares: Indigo (#1102) and Agape (#1116) import textiles, furniture and crafts from Latin America, Asia and Africa; Mode Moderne (#1029) sells American design from the 1920s to the 60s. Purveyors of serious 18th- and 19th-century antiques include Sorger & Schwartz (#1108) and M. Finkel & Daughter (#936).



EXPOSITIONS: Philadelphia puts on a good show. Each March (8–15, 1992), easterners flock to the Civic Center to inhale the indoor Flower Show—the world's biggest. The Philadelphia Antiques Show, at the 103rd Engineers' Armory each April (4–8, 1992), spurs citywide gallery tours and lectures. The Philadelphia Craft Show at the Civic Center (November 5–8, 1992), sponsored by the Philadelphia Museum of Art every November since 1977, helped boost the current American crafts revival.

RESTAURANTS: How is a farmers' market like a luxury hotel? Both the Reading Terminal Market (RTM) and the 1904 Bellevue-Stratford building were endangered places rescued, in part, by restaurateurs. RTM (12th and Arch streets; 215–592–9772), once the busy hub of trains and food distributors, lost both but gained an influx of hip lunch vendors selling shiitake mushrooms, gelati and Mexican mole (eat in or takeout) amid timeless hoagies, Lebanon bologna, Mennonite-made shoo-fly pies and Olivieri "Prince of Steaks"—a total of eighty merchants and 75,000 multiethnic shoppers per week. The rising Convention Center, which will convert the awesome train shed overhead into its new lobby, adopted RTM but vowed to safeguard the historical flavor. The polar opposite of RTM's stands are the new, theatrical, domed rooms crowning the elegant but not stuffy Cunard-owned Hotel Atop the Bellevue (Broad and *(Continued on page 46)*

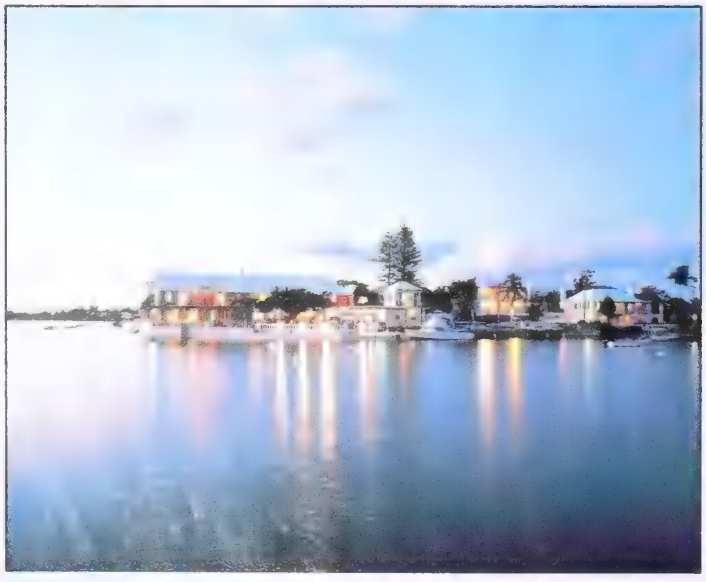
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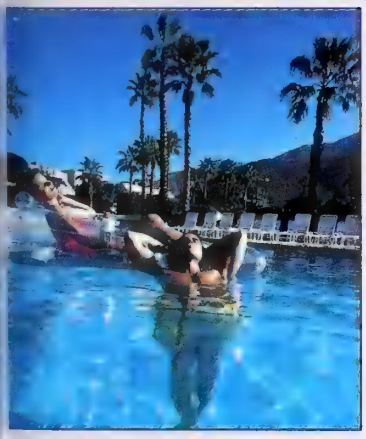


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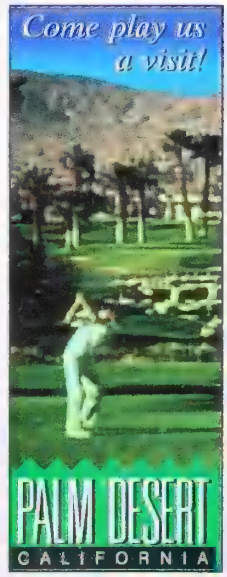
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Brussels, where Art Nouveau began

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Victor Horta built his house and studio (above) in 1898, six years after his first masterpiece, the Tassel house. Top right: Hall of Tassel house. Right: Mosaic in Horta's dining room.

BRUSSELS TODAY IS A CITY OF cranes. Construction rigs punctuate the skyline, and neighborhoods vanish to clear the way for high-tech high rises as this once-provincial burg makes its bid to become capital of a new united Europe. With a population of more than a million—and growing—Brussels is already headquarters of the European Community, NATO and a multitude of multinational corporations. One in every four residents is a foreigner. Skim through the television channels and you will hear the news in five different languages. And there seem to be more diplomats, journalists, executives and bankers per square foot than anywhere else on earth.

Commerce, of course, is hardly new to a city that was for over a thousand years a cross-roads in an area episodically Flemish, French, Spanish and Austrian. Brussels' commercial history is beautifully stated in the Dutch-gabled guild houses that line the famous and meticulously restored medieval square, the Grand' Place. The Gothic town hall, as intricate as any piece of Belgian lace sold in nearby shops, still presides over the square. Climb the circular staircase of the town hall tower for an overview of the city. As you will see when you look around, Brussels is a series of cities nested within one another—a contemporary city of modern buildings settled among the Beaux Arts and Art Nouveau buildings of a 19th-century city which itself was built in and around a much older medieval town.

The Art Nouveau buildings were the reason I had come to Brussels. These are the buildings for which Brussels is renowned, but only in the last twenty years have the Brussels come to appreciate their architectural heritage. In recent years an active preservation effort has rescued some of the most famous Art Nouveau monuments.

At the turn of the century, the most adventurous avant-garde community—the first to appreciate the paintings of Van Gogh, Seurat and Gauguin, the place where Debussy played his Quartet in G Minor at an artists'

By Christine Pittel

ning—was not Paris or London or Vien- but Brussels. And it was here, in 1892, a 32-year-old Belgian architect named :or Horta designed the Tassel house (now Venezuelan Embassy at 6 rue Paul-Emile on) in a revolutionary style that came to alled Art Nouveau. The more scintillating tals of Europe quickly followed Horta's nple—a new style for the new century.

lo one had seen anything quite like this re. Horta buildings seem to swell and un- te, their limestone facades carved into es. Sinuous curls and whorls branch off iron columns. Balcony railings twist into lrils. Horta once observed, "From the t, I throw away the flower and the leaf, keep the stem." His deliberately organic gery was an attempt to bring nature back a mechanical world. Enlightened Belgians ted the new style (called the "eel style" Dutch, the "noodle style" in French, and "tapeworm style" in German) as the e of their progressive outlook, and the of whole neighborhoods changed.

ou could spend days—in sensible shoes— ting the Art Nouveau facades in these ıborhoods: the Ixelles ponds; the Square e Louise and the adjacent Square Am- x; the Saint Boniface area. Or you can he high spots described in the walking that follow. But whether your approach surely or efficient, the best place to start is ouse and adjoining studio Horta built for elf, now the Horta Museum.

ke a cab south of the city center to 23- ıe Américaine, where atop a slim pilaster ne the iron railing of the fourth-floor ny becomes dragonfly wings. The dou- oors off the entrance hall open onto a case of Carrara marble winding up gh the four floors of the house, spinning oms at various levels. An opalescent glass ght at the top lets in the daylight. The t is open and flexible because slender iron columns eliminate the need for supporting walls. Horta was the first to ndustrial cast-iron in a domestic interior o expose it daringly. Rooms merge flu- one into another. Cleverly placed mir- accentuate the transparent effect and compound the constantly changing play of natural light. At a time when houses were traditionally built with masonry walls that blocked sunlight, Horta's luminous and flowing interiors represented a radical concept.

One dazzled client told the architect, "Had I known you were going to build such a work, I would have given you the keys to my safe." Horta would certainly have accepted, as he believed in integrating painting, sculpture, architecture and decor, and obsessively designed everything from the furniture and carpets down to the doorknobs and hinges. Such

A robust face here and there comes straight from a Bruegel

custom craftsmanship was not cheap, and Art Nouveau in its pure form, despite the industrial materials, was hardly feasible outside certain very privileged commissions. It flourished for a scant ten years, then was eclipsed by the clean lines and easily reproducible forms of Modernism. (This new direction is epitomized by another great Brussels building, the Stoclet house at 279 Avenue de Tervuren, completed in 1911 by an admirer of Horta—Vienna Secessionist architect Josef Hoffmann.)

Leave the Horta house and turn left to the Chausée de Charleroi, which runs into the Avenue Brugmann. At No. 55 look for the Art Nouveau owls drawn over the door. The splendid corner building at 1 Avenue de la Jonction, now a photography gallery, was designed by Jules Brunfaut, one of Horta's followers. Go inside to see how the staircase swirls into a mosaic floor patterned like a whirlpool. Walk back up the Chausée de Charleroi and turn right on the rue Defacqz. At No. 71 is the house of architect Paul Hankar, Horta's most talented competitor, and at No. 48 stands the house Hankar built for the painter Ciamberlani, with horseshoe-shaped windows. Backtrack to rue Faider (look for Nos. 83 and 85) and turn left down the rue Paul-Emile Janson. The Tassel house, No. 6, was rescued from an ignominious interlude as a bed-sitter and is now elegantly restored.

Proceed on to the Avenue Louise, one of Brussels' grand Parisian-style boulevards. (During the late 19th century, King Leopold II used the profits from the newly annexed Belgian Congo to create boulevards in the style of Baron Haussmann, who had transformed Paris in the mid-1800s.) Cross the avenue to No. 224, Horta's elegant Solvay mansion, which has been said to stand out like a "precious seashell" among the other buildings on the Avenue Louise. Farther down the avenue, the streets around the Ixelles ponds are full of Art Nouveau houses.

The Square Marie Louise and the adjacent Square Ambiorix form another Art Nouveau district, with exceptional buildings by Horta's contemporaries, including Gustave Strauven's curlicue Saint-Cyr house at 11 Square Ambiorix and Paul Cauchie's house with murals of Art Nouveau maidens at 5 rue des Francs. (Art Nouveau neighborhoods are scattered throughout the city, and, although you can get to them by subway, tram and bus, it is easier to take a taxi from district to district.)

The Avenue Louis Bertrand area also sports many Art Nouveau facades by Horta and his followers. Don't miss Paul Hankar's exquisite shop front at 13 rue Royale (now appropriately a florist), just beyond the museums clustered on the Mont des Arts. Paul Hamesse's interior farther down at No. 316 is now a cafe that goes by the apt Flemish name De Ultieme Hallucinatie.

Of course, Art Nouveau represents only one layer of the complex history of Brussels. And despite the current building boom, there are still many corners of the city that seem to have been left behind, eddies of time out of another century. Wander the narrow cobblestone streets around the Grand' Place and you will find shops that predate the Art Nouveau period by many years. The spicy gingerbread cookies at Dandoy (31 rue au Beurre, just north of the square) are made in molds that have changed little since the shop opened >

in 1829. The Galeries Saint-Hubert, the very first glass-roofed shopping arcade, was built in 1845 (enter on the rue Marché aux Herbes). At No. 3 Galerie de la Reine there is a glove shop founded in 1890 where the merchandise hides in wooden drawers up to the ceiling.

And for a taste of an even older Brussels, head for the Marolles, a lively working-class quarter just down the hill from the Palais de Justice. (This Beaux-Arts landmark looks like the largest wedding cake in Europe.) I discovered this neighborhood as I set out early one morning for the place du Jeu de Balle, site of the daily Brussels flea market. The weavers who settled here during the Middle Ages were evidently a boisterous lot and the neighborhood still has a rakish reputation.

Walk south from the Grand' Place and cross the wide expanse of the boulvard de l'Empereur. You can't miss the grimacing gargoyles of Notre Dame de la Chapelle, where the Flemish painter, Pieter Bruegel the elder, was buried in 1569. He spent his last years in a gabled house nearby at 132 rue Haute.

As you turn into the place du Jeu de Balle from rue Blaes, you find a hubbub of activity with dealers unloading country chairs from their vans, setting out Delft tiles and kitchen utensils on blankets spread over the cobblestones, wheeling clothes racks hung with crystal chandeliers. A robust face here and there comes straight from a Bruegel painting.

This flea market is like an open-air decorative-arts museum, with merchandise revealing traces of the city's complex history. If you are lucky, you may find—as I did—a pair of Art Nouveau candlesticks, each with a slender flowerlike stalk bending into a leafy bronze base. In their modest way they remind me of Horta's wrought-iron balconies. But they remind me, too, of the early-morning camaraderie of the flea market—a vivid glimpse into the character of Brussels, which still retains traces of a hearty past in the midst of a streamlined international present.

TRAVEL TIPS

For a guide to Art Nouveau in Brussels, write to Archives d'Architecture Moderne, rue Defacqz 14, 1050 Bruxelles or call 011–32–02–537–8745.

The final test of a city's cosmopolitanism of course, its food. **Comme Chez Soi**, Place Rouppe, may be the finest restaurant the city. A few years ago the chef, Pierre W nants, decided to redo his restaurant in A Nouveau style as an homage to Victor Hor At **Chez Léon**, 18 rue des Bouchers, t waitresses treat you like family while servi crocks of mussels, accompanied by bowls famous Brussels French fries. The **rue d Bouchers**, just one block off the Gran Place, is Brussels' restaurant row, with tab of tourists packed elbow to elbow out on t cobblestones. The natives go around the c ner to **Scheltema** at 7 rue des Dominica or to **l'Ogenblik,** 1 Galerie des Princes, a s phisticated brasserie. The most convenien located and most frequently recommend hotel in Brussels is the **Hotel Amigo** at 3 de l'Amigo, just steps from the Grand' Pl behind the town hall.

Christine Pittel, who writes on architecture an design, interviewed Frank Gehry for this issue.

INSIDE PHILADELPHIA

Continued from page 39

Walnut streets; 215–893–1776), now part of a mixed-use complex. "No need to leave the hotel...." says its brochure. Or the top floor: Take high tea in the Barrymore Room (3 to 5 P.M. daily); cocktails in the dark Philadelphia Library Lounge, amid almost 1,000 books by or about Philadelphians; dinner, with panorama *compris*, in the grandiose Founders restaurant

MUSEUMS: The Philadelphia Museum of Art (215–763–8100), a 1928 Greek temple looming over the 1918 Benjamin Franklin Parkway, is both pop icon (the movie *Rocky*) and civic focus (the City Beautiful Movement). It is also a great storehouse of architecture and decor, including a rebuilt Indian temple, Chinese hall, Japanese teahouse, medieval cloister and 18th-century period rooms. The PMA also runs the nearby Rodin Museum (second only to the Rodin in Paris) and historic houses in Fairmount Park—gems unknown to most tourists, beloved by locals.

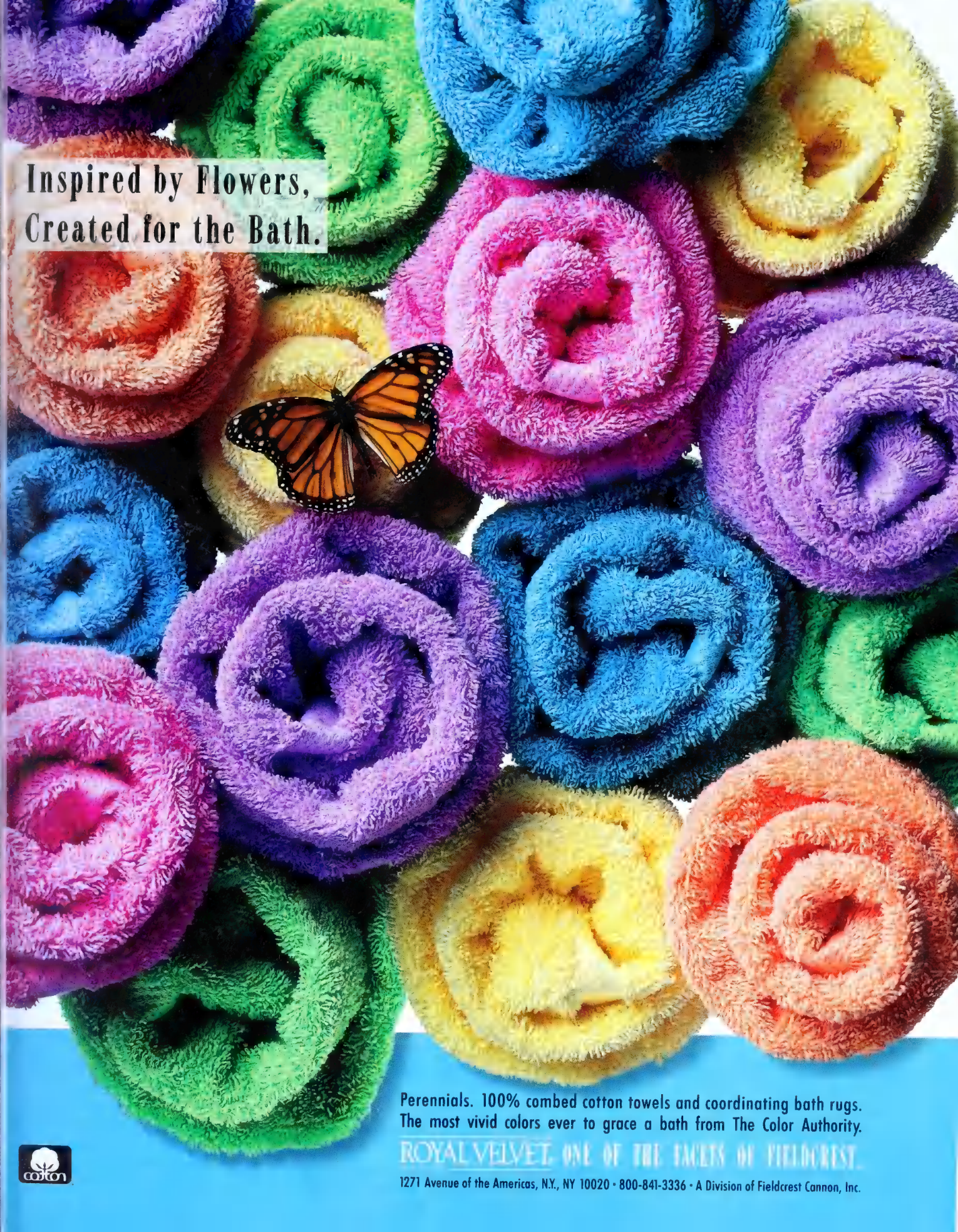
The Rosenbach Museum and Library (2010 DeLancey Place) and the Barnes Foundation (Merion, PA; by appointment, 215–667–0290)—a town house and a suburban estate, respectively—are two collectors' households. The Rosenbach brothers were dealers of rare books, manuscripts and decorative arts; Dr. Barnes amassed French Impressionists.

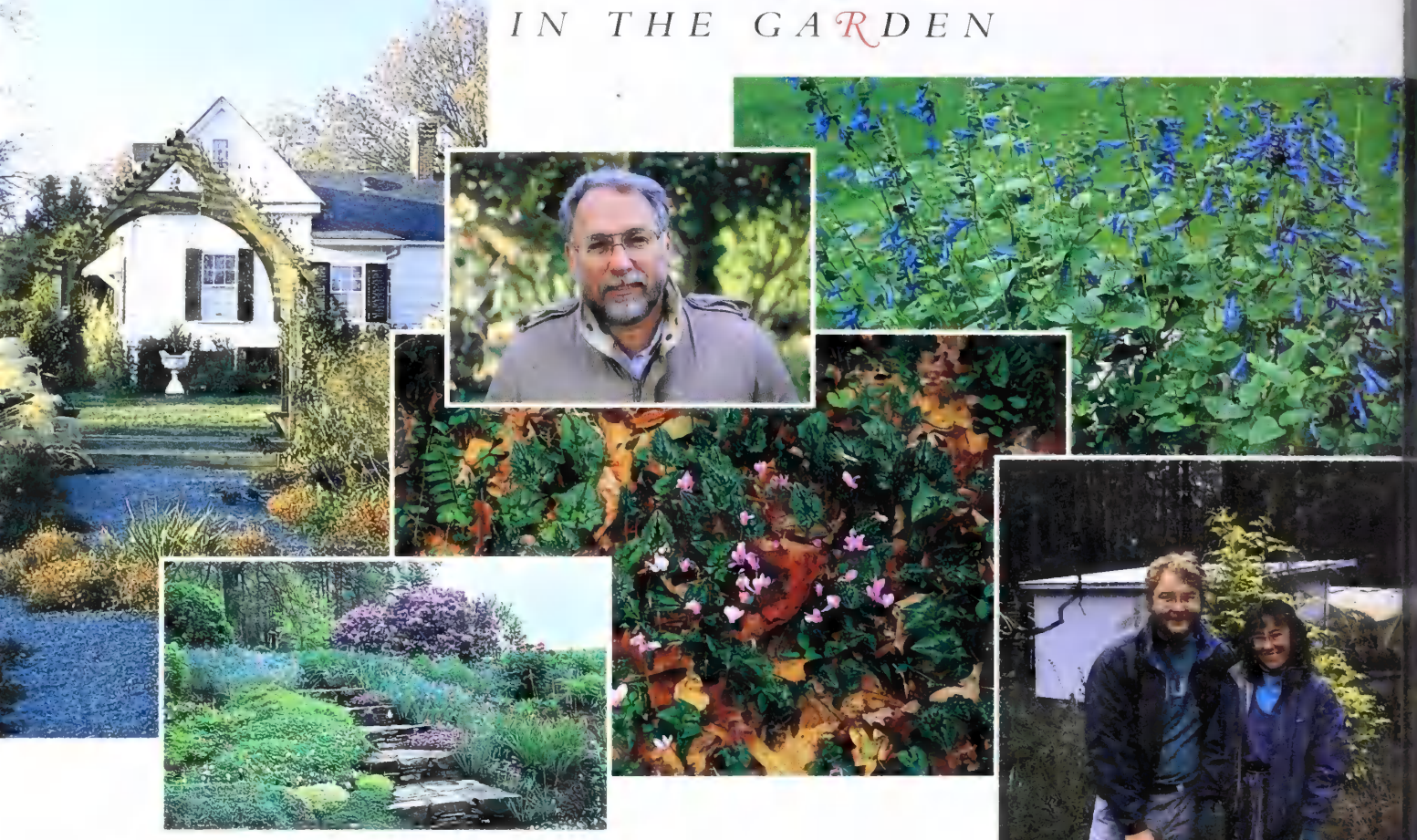
Also see "the most historic square mile in America," Independence National Historic Park—a virtual sculpture garden of 26 Colonial structures near Independence Hall and the Mall.

PEOPLE: Like other inventive Philadelphians—William Penn, Ben Franklin—internationally renowned architects Robert Venturi, Pritzker Prize laureate, and Denise Sc Brown look conservative and think radica Local projects now on their drafting tab the new Philadelphia Orchestra Hall and Christopher Columbus Memorial monume

David B. Brownlee, associate professor the history of art at the University of Penn vania and historical commission memb chronicles Philadelphia's construction in s gripping detail he makes the city's past a liv er, nobler place. His latest books—*Building City Beautiful* and *Louis I. Kahn: In the Real Architecture* (coauthored with cocurator D G. De Long)—remind us how Philadelp has always inspired urban visionaries.

Barbara Flanagan is a writer and the principal of the design firm Public Works in Bethlehem, Penn.


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Growth industry

New nurseries in North Carolina are cultivating amazing plants, and you can order them all by mail

IF YOU GET PLANT CATALOGS IN the mail, you have probably noticed that many are coming from the excellent new nurseries in North Carolina. Growers there are cultivating and shipping some of the most sensational plants to be had in the United States: tender salvias, hardy cyclamen, native orchids and cultivated varieties of familiar wildflowers like asters and goldenrod.

Several owners of the new mail-order nurseries that have opened in North Carolina in recent years went into the business because they could not find plants they wanted for their own gardens: heat-tolerant flowers for the long summers, late-blooming annuals for the lingering falls, and berries and grasses for the mild winter seasons.

Kim Hawks, of Niche Gardens near Chapel Hill, is a good example. When she first began gardening fifteen years ago, she would go to local garden centers in September only to find "a few left-over perennials piled in a corner." She says, "That's all there was, although we had two good months of gardening still to come." Like many gardeners in the South, Hawks wondered why so many growers seemed to think spring was the one-and-only planting season, but she did not wonder long before deciding to start her own nursery with the help of her husband, Bruce. Now, six years later, Ni Gardens (pronounced to rhyme with sends out 6,000 catalogs a year and ship over the country.

In meeting the needs of their own reg North Carolina plant people are expan horticultural horizons for the whole cou Three in particular—Niche Gardens, M trose Nursery near Durham, and Holbroo

Influential nurseries and growers in North Carolina, clockwise fr top left: Montrose Nursery, famous for hardy cyclamen; J.C. Raulston, profe of ornamental horticulture at N.C. State University in Raleigh; late-bloomi **Salvia guaranitica;** *Bruce and Kim Hawks of Niche Gardens; cyclamen Montrose Nursery; gardens at Holbroo Farm & Nursery.*

By Ken Druse



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Farm & Nursery in the Blue Ridge Mountains near Asheville—have become favorite sources for curators at botanical gardens and for amateur collectors always eager to have the latest plant introductions.

Why North Carolina and not other southern states where the growing season is similar? One explanation is the diverse topography of this state, which supports almost 3,000 flowering plant species. Native *Rhododendron catawbiense*, a relic of the Ice Age, blooms in massive drifts of pink in the western Smoky Mountains. Drought- and heat-tolerant purple asters, *Liatris* blazing star and oxeye *Heliopsis* flourish in the Piedmont region. Giant hibiscus rose mallow, fringed loosestrife and bluestar *Amsonia* grow between the pines and hollies in the wet meadows of the coastal plain.

No explanation of North Carolina's new generation of growers would be complete without a mention of the arboreta and botanical gardens at the state's educational institutions. Deservedly famous are those at Duke University in Durham, North Carolina State University in Raleigh and the University of North Carolina's gardens in Chapel Hill, Charlotte and Asheville.

Of all the universities that have had an impact, however, North Carolina State University at Raleigh is the most influential because of one man—Dr. J.C. Raulston. Every nursery owner and gardener I talked to mentioned his work. Raulston, the professor of ornamental horticulture and director of the arboretum at the university, is often described as a "plant evangelist." What he preaches is that there is more to gardening than foundation planting, green lawns and azaleas. Raulston has a passion for woody plants, and he has filled the small, eight-acre arboretum with countless examples of almost every species and cultivar that can grow in North Carolina. His collection of hollies alone numbers in the hundreds.

Allen Bush of Holbrook Farm & Nursery is one of many growers influenced by Raulston. "Raulston has encouraged and inspired a lot of people in the nursery industry," says Bush. "I am lucky to be one of them."

Bush, who grew up exploring the woods of Kentucky, was halfway through his studies in sociology at the University of Kentucky when his interest in wildflowers got the better of him. He joined the International Trainees Scheme at Kew Gardens in England. "Gardening and learning about plants all day has spoiled me for life," says Bush. He first discovered North Carolina native plants at Kew because the English have been studying them for years.

When Bush returned from England, he settled near Asheville in the Blue Ridge Mountains of western North Carolina, partly for the plants and partly for the climate. "It's a little bit cooler here in summer, and a little bit warmer in winter than in Kentucky," he says. In 1980 Bush started Holbrook Farm & Nursery in an area where the cool air comes down from the mountains and the mist rises every morning—even in summer—to nurture herbaceous perennials. The nursery is open to the public from April to October, and the gardens are in flower from April until heavy frost. These are display gardens designed so customers can see exactly what to do with the plants that Allen Bush grows. Not all of the plants are available all of the time, but there is always something to buy. It is a very public garden with people wandering around every day, and Bush likes it that way.

At Holbrook, cool mountain air and morning mists nurture herbaceous perennials

Bush specializes in herbaceous perennials and native plants and is especially interested in naturally occurring cultivars (a cultivated variety of a species found accidentally in nature as opposed to a hybrid made by crossing two plants). Cultivars are usually selected because they have a better habit of growth, like compact form, or bigger flowers than the species (the original form of a plant as it is found nature). He will be introducing fifty n plants next year, and one perennial that is s to attract a lot of attention is a gardene dream come true. Its common name is D ble Japanese Aster, although it is a very common plant. With semi-double wh flowers and pale yellow stamens, it bloo from June to September, in sun or par shade.

Bush is also particularly proud of Heuch 'Palace Purple,' which he introduced to country in 1986. Although it had alre been introduced by Kew Gardens and nam after the palace there, the foliage plant w bronzy purple leaves is a cu var that was discovered in southeastern United States.

The story of the Heuch comes as no surprise to K and Bruce Hawks, owners Niche Gardens. "Od enough, the Europeans be to see the value in our nat long before we did," says Bruce. "Some of wild plants were hybridized over there have come back, like *Rudbeckia* 'Goldstur version of our black-eyed Susan." Kim adds think of it as 'Natives go uptown.'"

On a seven-acre property in a rural area outside Chapel Hill, the Hawkses specializ plants native to the southeast and to the U ed States. They are also introducing cultiva varieties of certain natives—ones that grow to more compact forms or that have a lon period of bloom. They grow their cultivar "hoop houses," Quonset huts made of pla film stretched across plastic pipes, but t have plans to replace the hoop houses w one large, dramatic timbered structure. A tive plant expert, Bruce helps with the nur and is a full-time air pollution specialist.

The Hawkses ship good-size plants in c tainers, not bare-root babies, so their c tomers can have something substantial fi the start. Some plants arrive already in blo others will bloom the first year. "We do veys to see what our customers want, and to adjust our growing to their needs," Kim. She has found that people want mor


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fall color in their gardens and that late-blooming annuals are very popular in southern gardening circles. She says, "These are not little plants like marigolds and wax begonias, but big, bold salvias, for example. If you put a couple of those in a southern garden—*Salvia* 'Indigo Spires' or *S. coccinea* 'Glimmer'—you will have a splendid show from summer through Thanksgiving."

Among Niche Gardens' most popular plants are tall daisylike *Boltonias* that blossom in late summer, *Echinaceas*, the native cone flowers and a wide variety of native grasses, such as *Andropogon* and *Chasmanthium latifolium*—northern sea oats whose chevron-shaped seed heads you can see dangling from their tall stems along southern beaches.

Nancy Goodwin of Montrose Nursery is another grower who has recognized the value of plants that form decorative seed heads in autumn. She propagates ornamental grasses as well as several salvias and other little-known annuals such as uncommon *Verbenas* and *Ipomoea batatas 'Blackie'*.

In 1977, when Nancy Goodwin moved from Durham to Hillsborough, fourteen miles to the northwest, with her husband, Crawford, she had no intention of starting a nursery. She simply wanted to "build a garden" in the rich loam around her Victorian house. "Good dirt brought me to Hillsborough," says Goodwin, pointing out how different the clay loam here is from the red clay of the surrounding countryside. But like so many of her colleagues, Goodwin found it impossible to buy the plants she wanted to grow, and in 1984 Montrose Nursery was born.

The greatest example of Goodwin's devotion to raising plants is her way with the hardy cyclamen, small versions of the florists' cyclamen. She saw them for the first time several years ago and fell in love but was shocked to learn that the only way she could grow them was to buy plants stolen from the wild. So she got seeds from the American Rock Garden Society and from collectors of cyclamen around the world and began to grow her own. Montrose Nursery was one of the first North American growers to offer precious hardy cyclamen raised from seed and has more different species than any other nursery in the country.

Goodwin has fourteen species and several forms selected from the happenstance of interbreeding or from deliberate crossbreeding. No two plants have the same foliage color patterns, and many do not even have the same leaf shape. Leaf colors are usually silver or metallic green on deep blue-green with small pink or white flowers. The most familiar species, *Cyclamen hederifolium* or ivy-leaf cyclamen, begins to bloom in mid-to-late summer and continues throughout the fall.

> "Europeans began to see the value in our native plants before we did," says one nursery owner

If you go to Montrose you can see hundreds of tiny cyclamen blooming under oak, hickory and dogwood trees and in the new scree garden (half gravel and half soil for good drainage). Because Montrose is a mail-order nursery visitors cannot buy plants here, but they are welcome to visit the gardens by appointment.

The Sandy Mush Herb Nursery in Leicester (forty miles from Holbrook) offers more salvias than any other mail-order source. We-Du Nursery in Marion is well-known as a grower of uncommon bulbs and unusual botanical species for the woodland and rock garden. Lamtree Farm specializes in native trees, including the rare *Franklinia*. The Gathering Garden in Efland has more than 600 types of herbs and a substantial collection of ornamental grasses. The Wildwood Flower offers native wildflowers and ferns.

All these nurseries have discovered wonderful plants and want to share the bounty with gardeners around the country. Perhaps [illegible] take their cue from J.C. Raulston, who tri[illegible] provide cuttings to any nursery that asks. "[illegible] plant can supply thousands of cuttings [illegible] look none the worse for it," he says. "T[illegible] the great thing about gardening."

NORTH CAROLINA MAIL-ORDER NURSERIES

Camellia Forest Nursery, 125 Caro[illegible] Forest Rd., Chapel Hill, NC 275[illegible] 919–967–5529. Uncommon *Camellia* hyb[illegible] and species; rare Asian trees and shrubs. **H[illegible] brook Farm and Nursery,** Allen Bush, [illegible] Lance Rd., P.O. Box 368, Fletcher, [illegible] 28732; 704–891–7790. Uncommon pere[illegible] als (recent European cultivars); native p[illegible] and flowering shrubs. **Lamtree Farm,** R[illegible] Box 162, Warrensville, NC 28693; 9[illegible] 385–6144. Native tree and shrub seedlin[illegible] specializing in the rare *Franklinia* with p[illegible] of many sizes available; catalog, $2. **Mont[illegible] Nursery,** Nancy Goodwin, P.O. Box [illegible] Hillsborough, NC 27278; 919–732–7[illegible] Nursery propagated *Cyclamen*; local & un[illegible] al perennials; catalog, $2. **Niche Gard[illegible]** Kim & Bruce Hawks, 1111 Dawson [illegible] Dept. HB, Chapel Hill, NC 27516; [illegible] 967–0078. Nursery-propagated southeast [illegible] native plants; wide range of garden pe[illegible] nials and grasses; catalog, $3. **Sandy M[illegible] Herb Nursery,** Rt. 2, Surrett Cover [illegible] Leicester, NC 28748; 704–683–2014. L[illegible] listing of herbs and perennials; catalog-h[illegible] book, $4, refundable with first order. **Gathering Garden,** Orus (Bill) Barker[illegible] Rt. 1, Box 41-E, Efland, NC 27[illegible] 919–563–6595. More than 600 type[illegible] herbs, flowering perennials, wildflov[illegible] ground covers and ornamental grasses. **Wildwood Flower,** Thurman Maness[illegible] 3, Box 165, Pittsboro, NC 27[illegible] 919–542–4344 (self-addressed stamped e[illegible] lope for catalog). Nursery-propagated n[illegible] wildflowers and ferns including hybri[illegible] belia. **We-Du Nursery,** Rt. 5, Box [illegible] Marion, NC 28752; 704–738–8300. [illegible] botanical species, rock garden plants, un[illegible] mon bulbs, Japanese specialities. Each y[illegible] list changes; catalog, $2.



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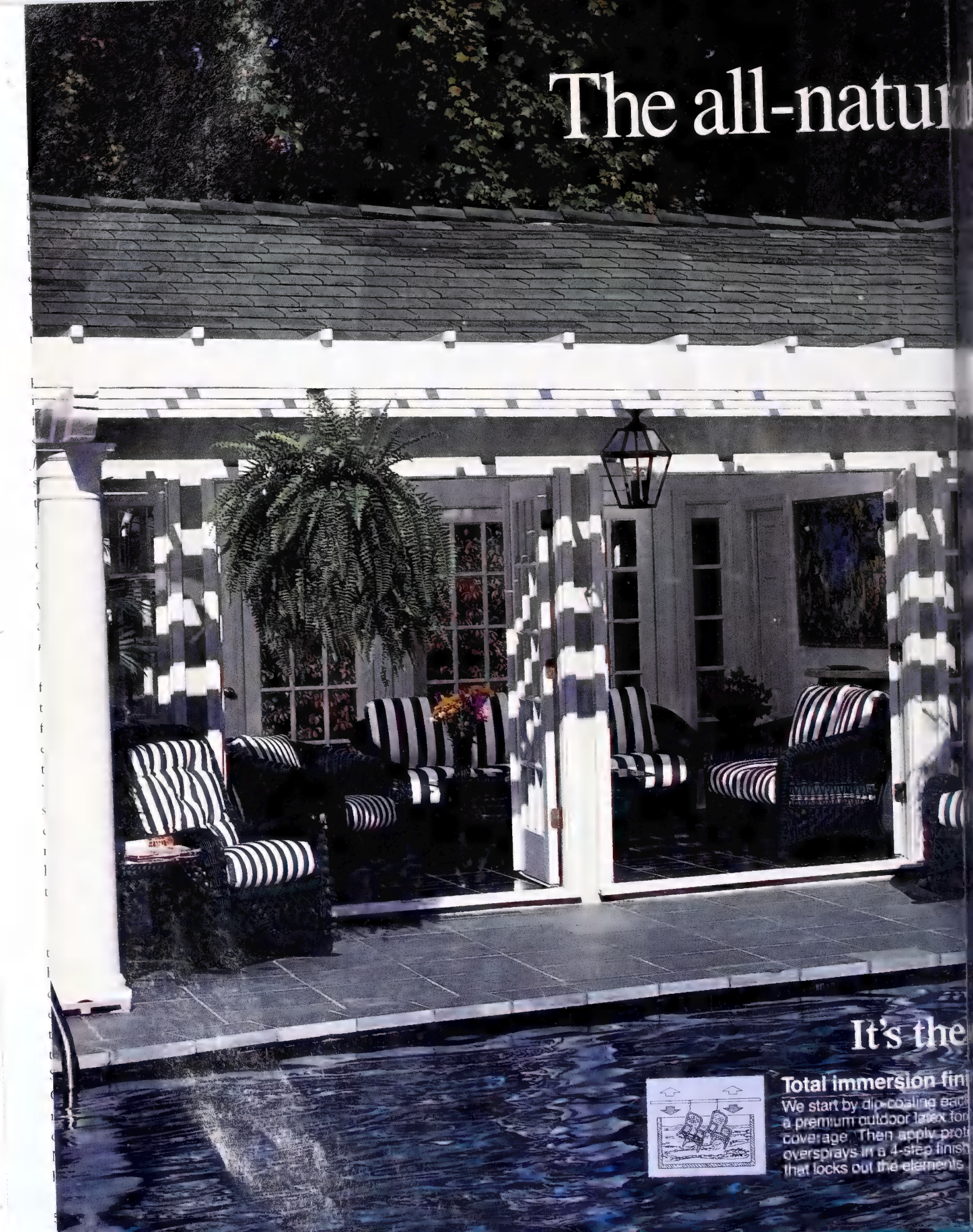
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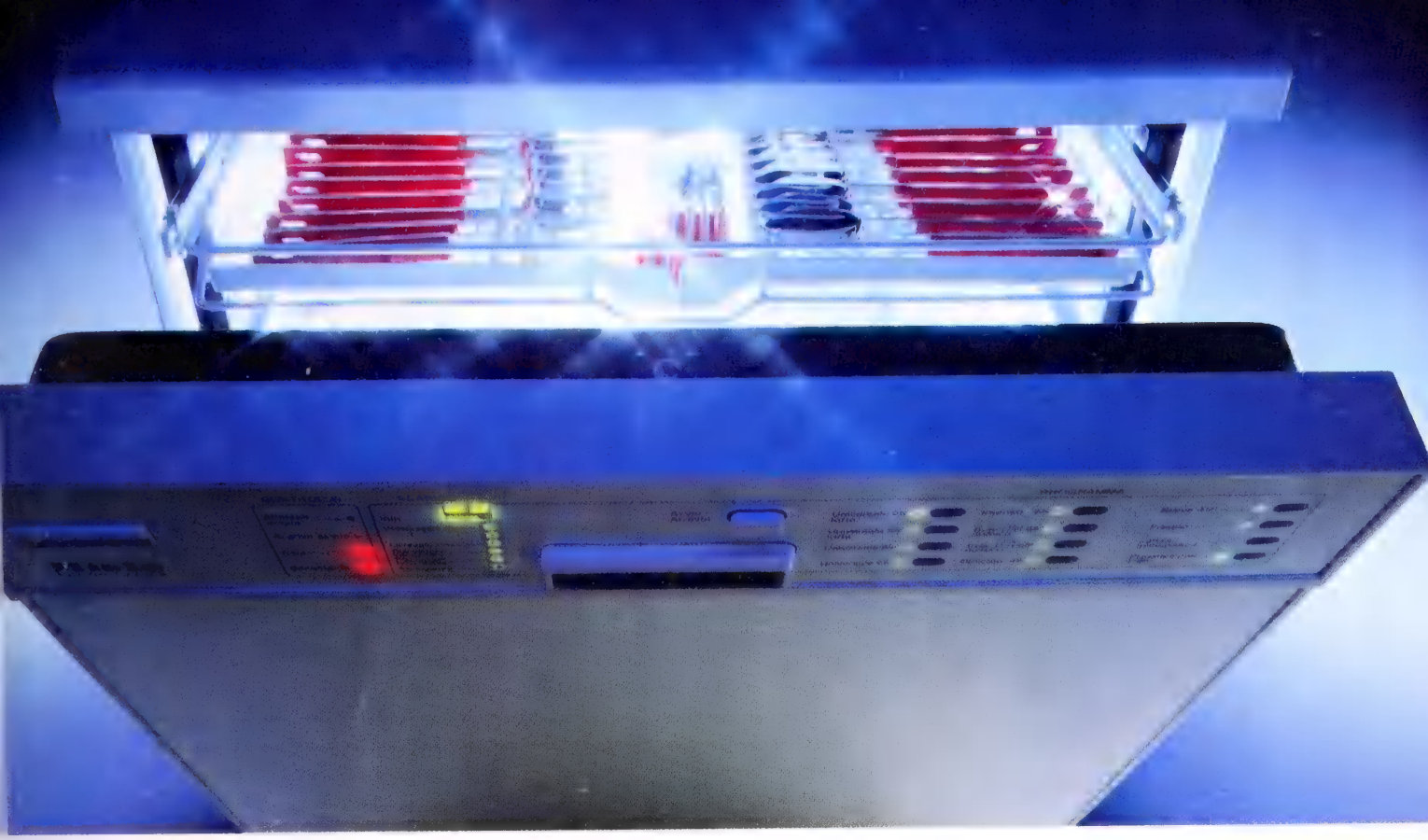






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Light show

A lighting lab lets you experiment with the latest bulbs and fixtures so you can make brilliant choices for your rooms

WHEN JEANNE PRESS'S KITCHEN contractor talked lighting, she had the homeowner's typical reaction: Her eyes glazed over; her interest level plummeted. She wanted under-cabinet lights and an overhead track and, unaware of the plethora of options for fixtures and bulbs, she felt no need for a lengthy discourse. She left the choices up to her contractor.

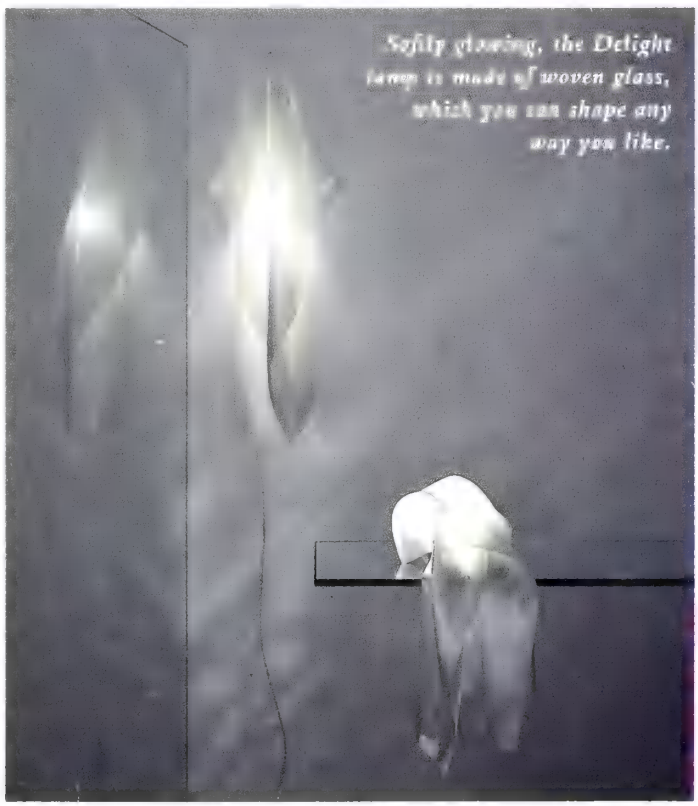
But when Press saw the final result, she realized her mistake. The windowless kitchen was badly underlit and had a dirty yellow tone. Supposedly concealed under-cabinet tubes were fully exposed eyesores, and a clunky track with monstrous heads seemed far out of scale for the small space. "The lighting was so poor it put a damper on cooking and eating," says Press, a mother of four. "The room was depressing."

A friend who had been through a similar experience convinced Press to visit a Chicago-area lighting store with a demonstration lab. Press was shown more attractive, high-wattage under-cabinet tubes as well as smaller heads for her track. When fitted with halogen bulbs, the track could cast powerful white beams. Press's new game plan included fitting the track with sleek white oblong cans and redesigning cabinet fixtures to conceal the upgraded, more powerful under-cabinet bulbs. "I wish I had used a lab to begin with," Press says. "It would have saved time, energy and aggravation, not to mention money. Now, the room is a brighter, cheerier place."

Press is not the only homeowner to ignore the importance of planning the right lighting for her rooms. Although most people appreciate the advantages of good lighting for restaurants, theaters and offices, they don't always understand how critical it is for their homes. Most just screw in a new bulb or choose a fixture to match a room's decor and leave it at that. They find it hard to visualize their lighting needs until the remodeling or decorating is done—and the budget is spent. (And the designer might not be much help: Many architecture schools only cover lighting as a subject in a class on mechanical systems.)

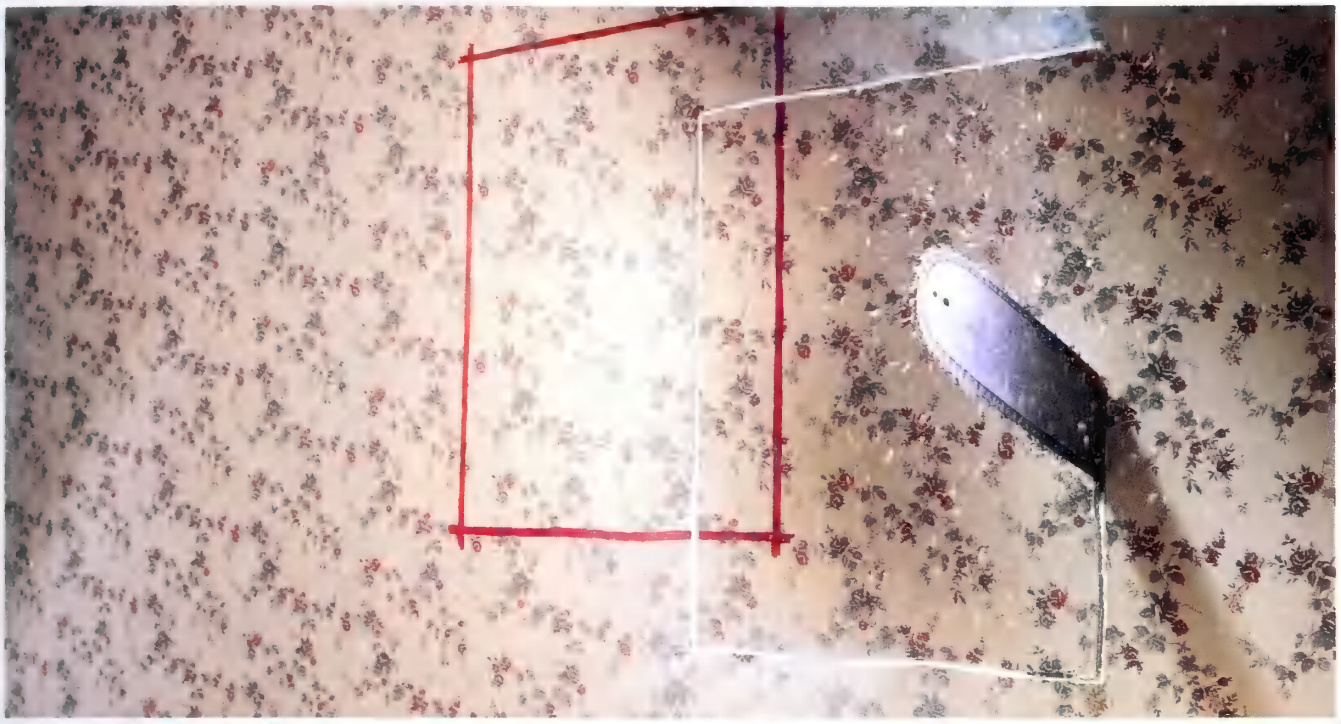
But lighting does make a difference in the and lasting impressions of a home and can sult in one room becoming preferred to other. It can create fantasy, romance or other mood. And it can ensure safety brightening dark steps, long corridors circuitous paths.

The new technology out there *can* be timidating, however. Few homeowners know, for example, that MR-16s are high-tech weapons but one of the industry's latest advances—tiny low-voltage bulbs that throw crisp, efficient beams. Many think it easier to remain literally in the dark than to master the terminology—ballasts, mens, grazing and mood lighting—or to learn the differences between incandescent and fluorescent, low- and high-voltage, ambient and task lighting.



Softly glowing, the Delight lamp is made of woven glass, which you can shape any way you like.

Until recently, consumers had nowhere to turn. Then, about a decade ago, lighting experts conceived lighting labs to demonstrate the different features of light fixtures and lamps (the industry term for light bulbs). There are now about 200 across the nation, including most major cities (except New York), according to the American Lighting



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Association, a trade group headquartered in Chicago. The labs, usually a separate part of a retail or wholesale showroom, are staffed by trained personnel. Homeowners can mix and match fixtures and lamps to achieve the right design look, atmosphere and energy output. Most labs are homey model settings that are akin to rooms homeowners want to illuminate.

Walk into the more than 1,000-square-foot lab at Idlewood Electric Supply, Inc., in suburban Highland Park, Ill., and you can immediately see the benefits of good lighting. The lab displays about 225 lighting techniques. A model kitchen, dining room, office, bathroom and even a separate simulated outdoor landscaped garden can each be illuminated in a variety of ways to suit moods, tasks and safety needs.

In the dining room, for example, homeowners can experiment with a system activated by a wall panel that offers four settings. One setting lights a chandelier fitted with incandescent lamps. A second turns off the chandelier and down-lights a table with a pair of incandescent recessed spots. The third turns on the chandelier, keeps on the down-lights and, using an energy-efficient low-voltage light, accents a plant in a corner. The fourth dims the lighting for romance. The control system retails for about $1,150, excluding electrical work. More sophisticated computer-controlled units turn on light fixtures throughout a house, brightening and dimming rooms at different times each day to scare off potential intruders while owners are away.

In other corners of the Idlewood lab, light boxes (cubbyholes measuring two by two feet) are fitted with a mix of incandescent, fluorescent and high-intensity discharge commercial lamps to demonstrate how different bulbs can alter the look of food, clothing and furnishings. Under an incandescent lamp, skin appears natural and pink. Under a traditional cool white fluorescent, it seems blue and washed out. The newest generation of color-corrected fluorescents provides a flattering, warm glow, unlike their older counterparts, which emitted cold, harsh gray-blue light and were used primarily for kitchens, basements and offices. Both types of fluorescents are equally energy-efficient and generally four times as efficient as incandescents. (Also, fluorescent bulbs usually last nine to ten times as long as incandescents.) Relatively new on the market, with the same properties, are compact fluorescent bulbs that screw into many conventional lamp sockets.

Elsewhere at Idlewood, dozens of recessed ceiling spotlights in different types of cans beam tiny to wide bands, depending on lamp size. Some of the more glamorous are housed in miniature jewel-colored glass containers that resemble delicate sculptures. Variations of MR-16s demonstrate how small and unobtrusive housings and lamps have become—yet how powerful their light can be as an accent. Because of their efficiency they last longer than conventional bulbs.

Lighting consultants can offer the most precise advice if owners come prepared with floor plans, photographs of their rooms and a budget for the job

Consumers and even some professionals find that experimentation in a user-friendly setting provides a critical lesson. The labs agree. "I can discuss why one lamp casts a soft glow and another a sharp white light, but until customers see them and compare effects, they often don't understand," says Barbara J. Oberheide, manager of Idlewood's labs.

Today, it has become easier to find labs like Idlewood's. "Almost every new light showroom soon will have some sort of lab, either a minispace with a single row of tracks and a table and chairs or an elaborate potpourri of rooms ready to stage a theatrical extravaganza," predicts Judy Anderson of Casella Lighting in San Francisco, which has a lab. Consumers can call the American Lighting Association (800–274–4484) to find the closest lab and to get answers to lighting queri

The best labs are staffed by sales perso certified by the association, which requires hours of courses and two years of selling si dential lighting. Most on-staff personnel charge for their time as long as fixtures are chased. Consumers should be aware tha though these experts offer free advice, make commissions by selling products. S add hourly charges of $60 to $90 for co cated plans and at-home visits, especially if think purchases will be minimal. Ask in vance how a lab and its personnel charge.

Most labs are also open to inde dent lighting consultants, who sel pertise rather than products and charge by the hour. Consultants offer consumers a second opinion access to a wider range of merchan through their entrée to several labs manufacturers.

On a recent weekday, indepen lighting expert John Wasiewic Chicago Lighting Consultants dem strated how under- and over-ligh can result in uninviting spaces. To tle light may cause eyestrain. Too much produce a harsh environment with stron flective glare.

Wasiewicz and others help consu make the smartest decisions for both needs and setting. Sometimes a fixture c aesthetically appropriate but impossible t stall. Many concrete ceilings don't perm stallation of recessed spots.

"I look for alternatives in such ca Wasiewicz says. "I may be able to put surface-mounted chandelier or a track by ting a channel into the thin coat of plaste skims the concrete, running a conduit lightly replastering. If there's no coati may suggest wall sconces."

Consultants can offer the most precise a if owners come prepared with floor pla sketches, photographs of their rooms an tures of rooms where they like the lighting a budget. Owners should also bring not furniture, placement of art, color palette, trical plan, ceiling height, construction ma als, and natural light source and direction.

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Many consultants, however, find that nothing suffices like an old-fashioned house call, particularly if a complex lighting plan is called for, an entire house needs to be illuminated or a particularly thorny problem exists, such as highlighting an art collection. Some consultants make both day and night calls to assess needs accurately.

Stuart Smiley, on staff at City Lights by Crest in Chicago, recently visited a family with two children whose kitchen he had lit and whose 30-foot-long living room now demanded more light than that shed by the existing table lamps. Smiley made three suggestions. For the least amount of money, the owners could screw in higher-watt, three-way bulbs for a range of illumination, depending on time of day, mood and weather. For slightly more money, they could add halogen torchères in concealed places to focus on areas where people tend to gather and install wall sconces for soft background glows. Or, they could recess ceiling spots around the perimeter of the room. The owners opted for the three-way bulbs to avoid cutting holes in the walls and repainting. With that approach they would always have the option of buying torchères or recessing spots if they still needed more light.

Andy Owens, lab manager at Rueff Lighting in Louisville, Ky., is currently working with an architect and his wife to illuminate their house, a 5,000-square-foot structure that was formerly a Boy Scout camp mess hall. The biggest problem is that the soaring ceilings would have made changing bulbs difficult and ruled out recessed lighting. Owens's solutions so far include tracks mounted on top of decorative wall soffits, halogen wall sconces and hanging fixtures.

Lighting labs and consultants help illuminate the options, but it is up to homeowners to know their own needs. Interior designer Susan Z. Kessler walked through every room of her Manhattan apartment several times and kept detailed notes on what she thought the rooms needed and what products she had seen in the market before finalizing her lighting plan. "I imagined where furniture would go, where we'd read, listen to music, watch television," Kessler says. "I didn't want to be reading in bed and having to jump out to turn off the light." Her solution included a mix of unobtrusive ceiling spots, antique chandeliers, swing-arm wall lamps and tiny sconces. All give her apartment a bright feeling even on dark winter days and evenings. As Kessler notes, "You have to really think about the way you live."

Barbara B. Buchholz and Karen Uhlmann are Chicago-based writers who frequently collaborate on design and remodeling articles.

LIGHTING EXPERTS NEAR YOU

To receive *Lighting Your Life*, a 24-page guide to lighting your house, send a check for $2 and a self-addressed stamped envelope to the American Lighting Association, 435 N. Michigan Ave., Suite 1717, Chicago, IL 60611.

There are now approximately 200 lighting labs nationwide, many with extensive product lines and model rooms that display the effects of different fixtures and lamps. On-staff experts are available to help you. Most labs do not charge, provided a purchase is made. The following is a sampling of some of the best-equipped labs:

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San Francisco, CA 94103
415–552–4110

Casella Lighting Co.
111 Rhode Island
San Francisco, CA 94103
415–626–9600

Westwood Electric–The Lighting Group
11900 Santa Monica Blvd.
Los Angeles, CA 90025
213–820–2611

MIDWEST

City Lights by Crest
363 W. Erie St.
Chicago, IL 60610
312–943–0911

Idlewood Electric Supply, Inc.
114 Skokie Valley Rd.
Highland Park, IL 60035
708–831–3600

Kansas Lighting
6000 E. Central
Wichita, KS 67208
316–685–9235

SOUTH

Brecher Lighting
105 S. Hurstbourne Pkwy.
Louisville, KY 40222
502–426–1520

Farrey's Decorative Hardware and Lighting
1850 N.E. 146 St.
North Miami, FL 33181
305–947–5451

Hermitage Electric Corp.
531 Lafayette Ave.
Nashville, TN 37203
615–244–4167

M & M Lighting
5620 S. Rice Ave.
Houston, TX 77081
713–667–5611

Rueff Lighting Co.
523 E. Broadway
Louisville, KY 40202
502–583–1617

EAST COAST

Billows Electric
9100 State Rd.
Philadelphia, PA 19136
215–332–9700

Grand Light and Supply Co. Inc.
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New Haven, CT 06511
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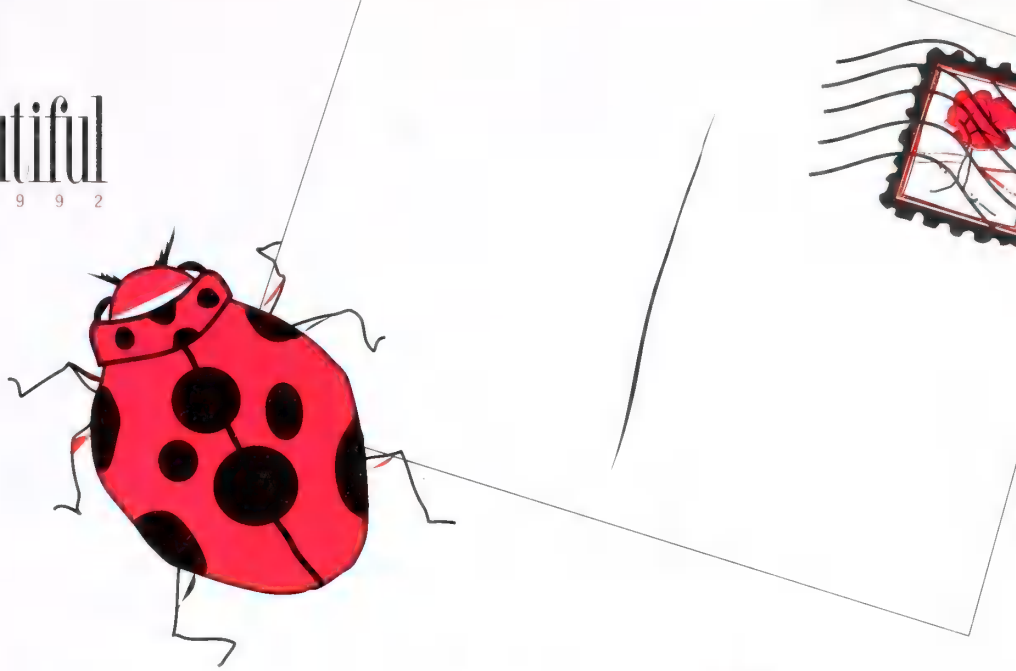
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house beautiful
MARCH 1992



Ladybugs, postcards and you

IN THE YEAR SINCE I ARRIVED HERE, I have grown more and more impressed by the way House Beautiful readers respond to the information in our pages. An offer of a list of sources for ladybugs and milky spore (two natural controls against garden insects) elicited 289 requests; directions for building a garden trough, 803; a list of our favorite catalogs, more than 1,000. When we heard the National Building Museum was looking for postcards featuring cities, buildings, bridges, highways and other elements of the built environment, we suggested that readers pop their favorites in an envelope and send them to the museum. After a few months, 4,862 postcards had arrived in the nation's capital from HB readers.

It is this kind of response that makes us take our pages very seriously each month as we plan our next issue. In this one you will find features on three important designers: Paloma Picasso, Frank Gehry and Geoffrey Beene. Learning that they were each in the process of creating new designs for the home, and knowing the excellence and originality of their work, we immediately dispatched editors, writers and photographers to report on their latest thinking.

Ralph and Terry Kovel, authors of numerous guides and directories on everything old, from American silver to country furniture to Depression glass, return to our pages this month with a new column, "Ask the Experts." Like the popular "Your Collectibles" column that appeared in House Beautiful from May 1979 to December 1990, this feature will help keep you current with what is happening in the world of collecting as the knowledgeable Kovels identify objects and evaluate their worth.

We have also put together a portfolio of new and remodeled kitchens for this issue, all produced by professional designers for themselves. All three experts recognize that the kitchen has become an important gathering place for the American family, which is living a more scattered life than ever before. There are also stories on beautifully decorated rooms, handsome houses, carefully crafted meals, plus a wonderful illustrated article on three very special gardens made by three uniquely creative women: Emily Dickinson, Harriet Beecher Stowe and Edith Wharton.

After all, if you are going to take us seriously, we're going to do the same for you.

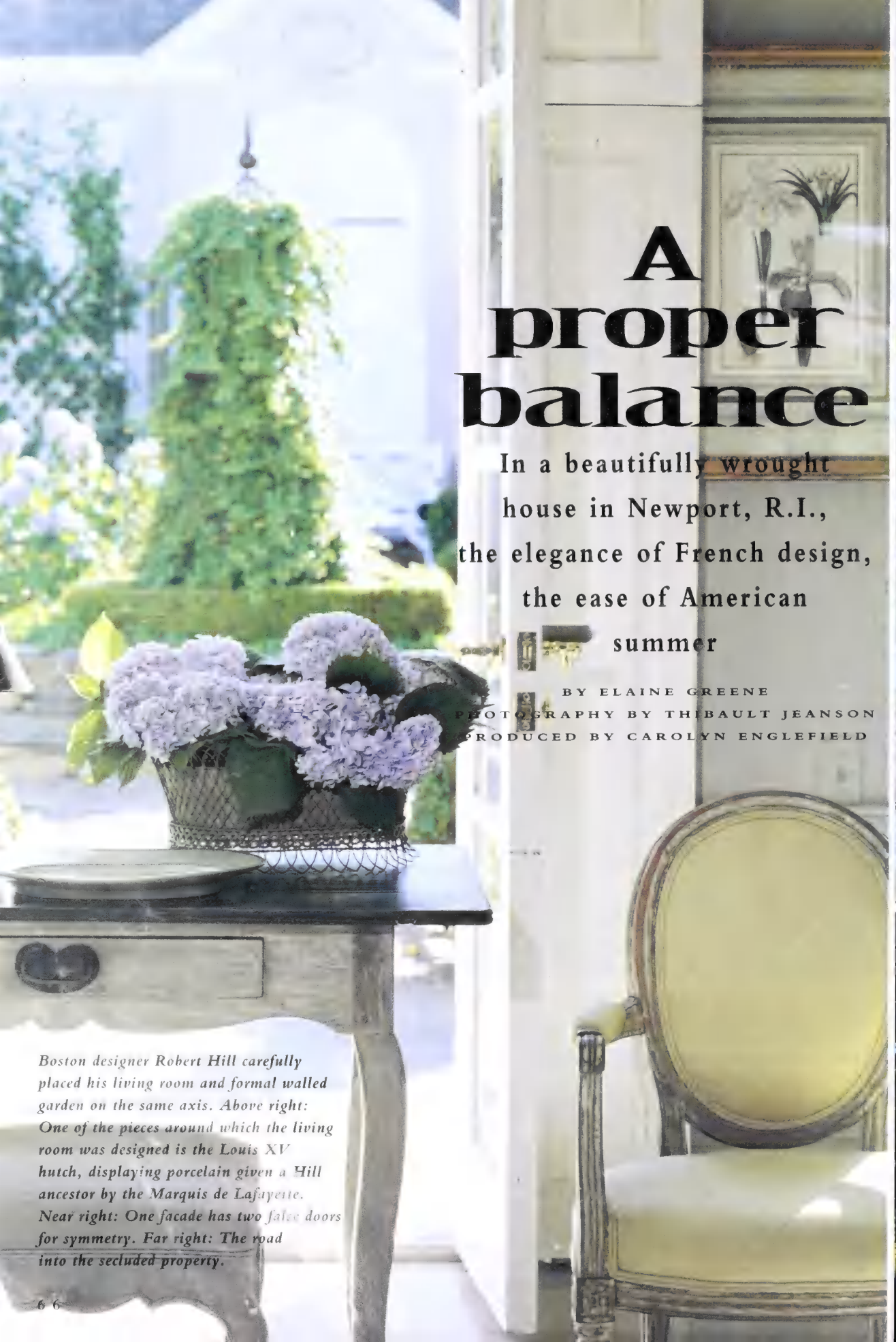
Louis Oliver Gropp

Editor in Chief

A proper balance

In a beautifully wrought house in Newport, R.I., the elegance of French design, the ease of American summer

BY ELAINE GREENE
PHOTOGRAPHY BY THIBAULT JEANSON
PRODUCED BY CAROLYN ENGLEFIELD



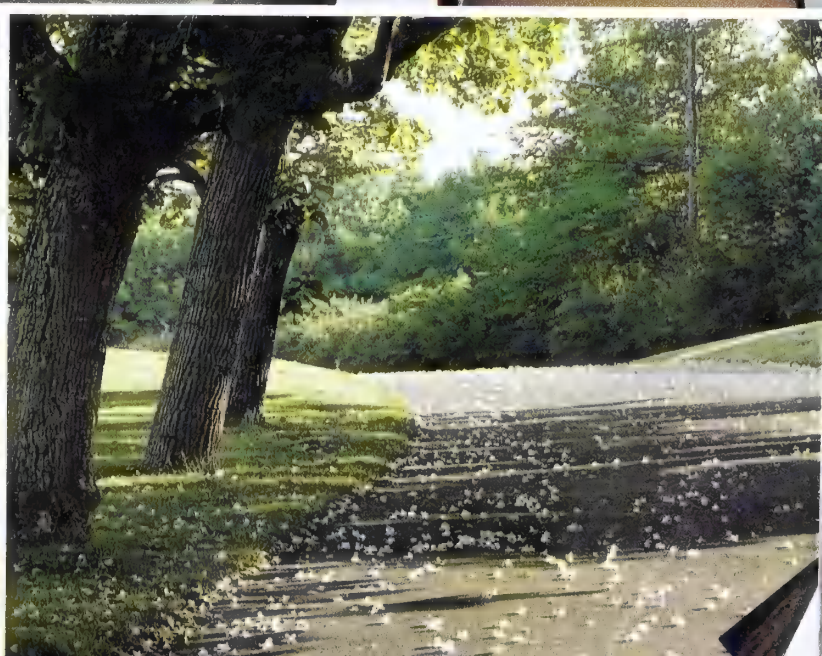




Boston designer Robert Hill carefully placed his living room and formal walled garden on the same axis. Above right: One of the pieces around which the living room was designed is the Louis XV hutch, displaying porcelain given a Hill ancestor by the Marquis de Lafayette. Near right: One facade has two false doors for symmetry. Far right: The road into the secluded property.







Every room in this airy summer house
tall, uncurtained French doors fitted w



Comfortable upholstered furniture plus mar
chairs make a versatile living room. Hill found som
his antique furniture in France, some at George Gaz
Boston shop. Scandinavian mauve hearts inspired
painted floors. Opposite: Hill's favorite French fram

to a terrace through
ndsome interior shutters



IF YOU WANT TO KNOW the true story of a building, tour it with the contractor. Brian Arnold, who built this house for Robert Hill, the Boston interior designer, can recount the struggles and satisfactions of meeting Hill's exacting standards and last-minute changes. He can show you the fine paneling Hill designed for the shutters throughout the house; the chair rails and cove



moldings milled to Hill's sketches; the subtle neutral wall colors (brushed on, not rolled) that match Hill's sample dabs; two closet doors narrowed once so that a trumeau mirror Hill found would fit on the wall between, then the door casings narrowed further when another, wider, better trumeau was discovered. This was an important mirror because it was to be the first thing seen on entering the front door.

The house, which Hill named South Wind, was designed by him, with the help of Boston architect James M. Gage, to meet two goals. One was to accommodate Hill's way of living in Newport—bypassing the beach and the yacht club and luxuriating and working in his own house and garden with his two dachshunds at his side, occasionally entertaining a crowd, more often cooking dinners for small groups. The second goal was to set off the works of art and furniture Hill was moving from Boston, including many of his





The library (here and above, left and right) is the ro
for reading, quiet conversation and drinks before dinner wh
the weather outdoors is forbidding. Here are French overdo
reliefs and a mantelpiece similar to those elsewhere in t
house, along with fine prints and drawings, and garden ro
in the pale colors Robert Hill always insisted

The main bedroom (all views this page) may be the most serene space in this serene house. Its oak floor is stained white; its walls are a soft greige; the only pattern is a muted stripe; even the birdcage collection is pale. Beside the bed stands an unusual bread table, painted and French, of course.

beloved French antiques.

When Hill was planning South Wind, he said that several houses he had long known helped guide his hand: the Princeton, Mass., house built in the 18th century by his Boylston ancestors; Newport's vanished Villa Rosa, designed by a fellow Bostonian, Ogden Codman; and Little Hazely, the English carriage house of the American socialite-decorator Nancy Lancaster.

Hill made many design decisions during construction. "He would come when the house was barely framed in and sit in the middle of a room, smoking and looking, some-



times for a full hour," his contractor recalls. Like all the designer's friends, Arnold mourns Hill's death a year ago at age 65. "He worked so hard to make this perfect and had just a few years to enjoy it," he says. The house has recently been sold.

Robert Hill was a friend of interior designer Billy Baldwin and each greatly admired the other's (similar) style—one of classical elegance and well-mannered restraint, the very qualities seen in this, Hill's first and only new house. In Boston, Nantucket and Cape Cod he had lived at different times in four romantic but demanding old houses. This, finally, was Robert Hill's dream house from the ground up, and he kept refining it until the end.

The long gallery was created for formal dinner parties, and in fair weather guests can drift outside

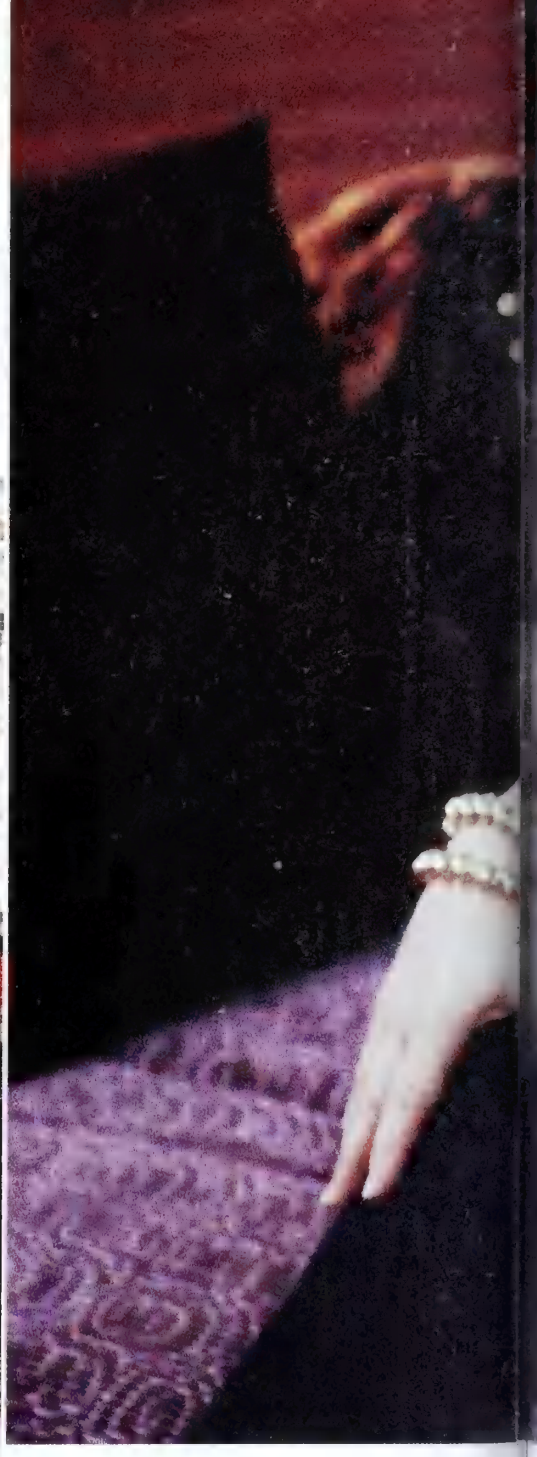


In the long dining gallery on the east side of the house, where both the daylight and the party illumination are soft, Robert Hill allowed himself colored walls. Painted dining tables here are new; pair of antique console tables (one shown) is Portuguese. Opposite: The kitchen, where Hill produced his famous chicken hash, lobster salad and lemon soufflé, has exquisitely comfortable reproduction Louis XV armchairs.

The prolific Paloma

Hailed for her bold jewelry, leather handbags and, of course, her red lipstick, Paloma Picasso presents a new collection based on the linens in her New York bedroom





"Some people expect the house to be red and bl
says Paloma Picasso, here in her pale yellow
boudoir reclining on a 19th-century French E
swing bed covered in purple velvet moiré. "Tl
crazy! It's fine for a nightclub. *" At left: O*
a 1930s Serge Roche chair, silk shantung han
and black suede glove, all by Paloma Picasso.

BY ELLEN STERN

PHOTOGRAPHY BY SHIELA METZNER

PRODUCED BY CAROLYN ENGLEFIELD



'AS TRULY A TOMBOY," SAYS PALOMA PICASSO, I must admit, always the strongest one in the class." At home—ris, Cannes or Vallauris—she played with toy cars and puppets as is paper dolls made by her artist father Pablo Picasso, created dolls' from her own hair, and dreamed of being a hairdresser. She also ed and drew, and considered becoming an architect. But instead, o's daughter chose to design handbags, jewelry and teapots, one ince and one red lipstick—whose success amuses her because she began wearing lipstick, pale lips were in fashion and the only ie could find was a rancid offering at a Paris flea market. Today, of e, Mon Rouge is on everyone's lips, including her own. "My way to shock people," she laughs, "is to *not* wear red lipstick."

Now Picasso has a collection of bed linens for Martex mixing autobiographical ingredients. Mon Rouge was inspired by her own bed with its 19th-century red satin coverlet highlighted by white appliquéd cotton and its toile de Jouy bedcover. Le Grand Damask has, as she says, "a very classical decorative element. the little band with chain of balls that you find over and over in every century." And 18 Karat Gold is based on a chain necklace of her own design.

"She'll be a perfect woman, passive and submissive," Pablo Picasso once said of his little tomboy, who loved to sleep and usually did so on white, pink or baby-blue sheets. "That's the way all girls should be. They ought to stay asleep just like that until they're twenty-one."

And at 22, Paloma bought her first red lipstick.









"I don't understand people who collect things and don't use them," says Paloma Picasso, who found the sterling-silver tray (top left) years ago in Paris. On it: sterling-silver teapot, creamer, sugar bowl and silverware, all by Paloma Picasso for Villeroy & Boch. Center: Picasso's Yves Saint Laurent satin ankle boots, along with a few of her own designs—hook bags, shawl, belt, scarf. Bottom: A peek into her bathroom reveals curtains made of 19th-century French cotton appliqué and embroidery on black tulle.



A Rateau daybed in gold and silver leaf with olive-tree motif is dressed in the Mon Rouge bedding Paloma Picasso recently designed for Martex, plus tapestry pillows from another era. Of the bronze sculpture by Pablo Picasso, called Little Girl Jumping Rope, Paloma Picasso says, "He did it when I was two years old and made me look five or six. It was a projection of me." Did she ever actually jump rope? "Eventually."

FOR MORE DETAILS
SEE READER INFORMATION

BY SUSAN ZEVON PHOTOGRAPHY BY ROBERT LAUTMAN

An American architect

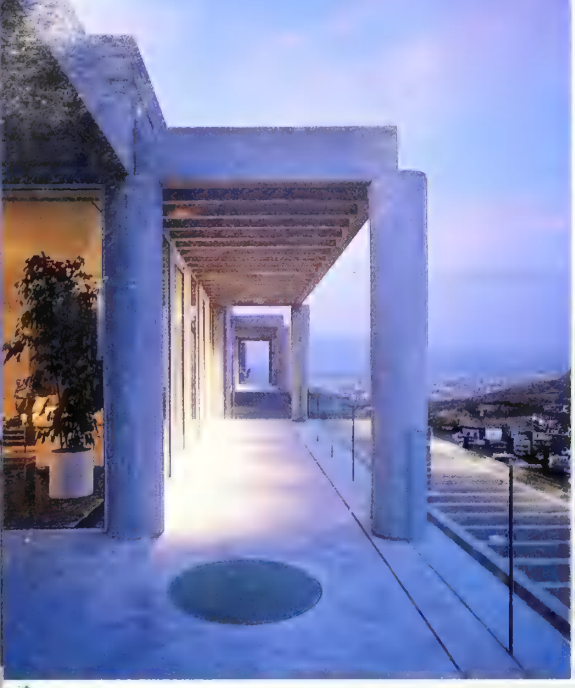




view of Athens

For a pair of Greek clients who wanted their neighboring houses to be harmonious but different, Hugh Newell Jacobsen explored the national design spectrum for his inspiration

When Hugh Newell Jacobsen planned a pair of villas (inset) overlooking Athens, his inspiration for one (large view) was an ancient temple; for the other it was a Greek hill town. Yet, like all his houses, these are clearly his work, which is always marked by the logic of the plan and the exaltation of light and views. Andreas Simeon, a well-known Greek architect, collaborated with Jacobsen on the temple-inspired house, designing the pool and executing the working drawings. Jacobsen did the complete design for the village-style house.





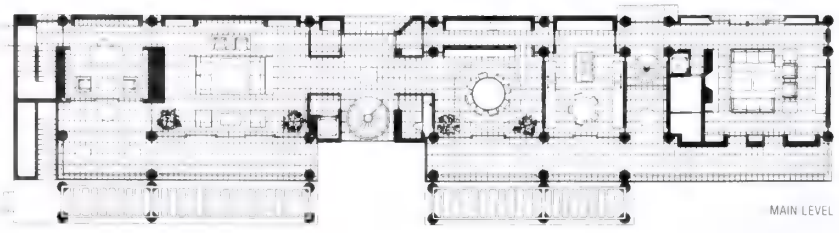




HIGH ABOVE THE PLAINS OF ATTICA, WHERE THE modern city of Athens sprawls below the ancient Acropolis, stands a pair of newly built villas that glow at night like beacons. The eminent architectural historian Vincent Scully described them as "the fantastic vision of a 'Homeric' palace where Agamemnon should have lived." But though the houses allude to ancient Greek architecture, they are clearly the work of a strong contemporary hand.

The project was conceived by two Greek men, business associates and lifelong friends. When the families called on architect Hugh Newell Jacobsen of Washington, D.C., they told him they wanted two neighboring houses "in the Greek style." Their choice of architect was a good one: Long before regionalism became an a tectural fashion, Jacobsen had mastered the art of abstracting the nacular to create buildings that fit comfortably into their surro ings, whether he is designing in Athens or Ohio. "Good archite never shouts at its neighbors," he believes.

Jacobsen quotes the words of his mentor, Louis Kahn, "The moment in architecture when the wall divided and the column be took place in Greece." So inspiration was not lacking; the cha was the site. On the po side, building high abov city on an abandoned quarry meant that no would ever obstruc sweeping views. On the ative side, the site had a



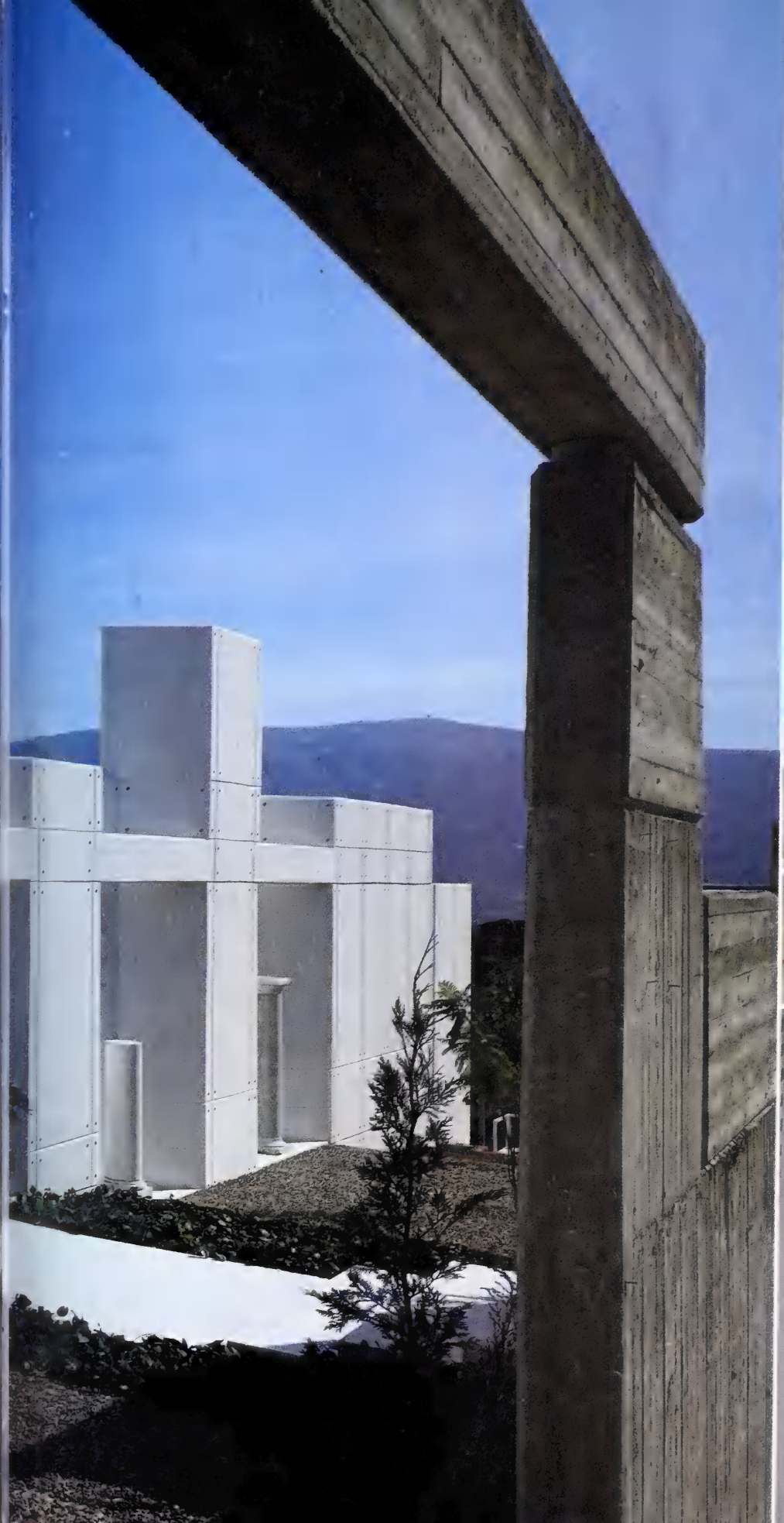
MAIN LEVEL



...n floor of
...emple-inspired
...e meets the
...at the top of
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...s step through
...ront door (opposite
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...k by the sweeping
...ews Athens to
...ountains. The
...in the entry leads
... (this page) to
...edrooms and pool.
...ing the entry
... opposite bottom)
...e living room
...site above right)
...ining room
...site below left),
...basking in
...nderful east light
...gh a wall of glass.
...the length of
...all runs a portico
...ite above left).
...mporary paintings
...ing room by
...is and Nikolaou;
...ing room by
...Zouni. Floors are
...marble.



Like its neighbor, the village-inspired house is made of concrete, but this one is painted white so it sparkles in the sun. A central domed space (this page and opposite right, top and bottom) encloses the entrance and stair. And here, too, there is a sweeping city view. The pool (opposite right center) extends to the edge of the cliff and all that swimmers can see, floating on their backs, is blue sky and surrounding hilltops.

















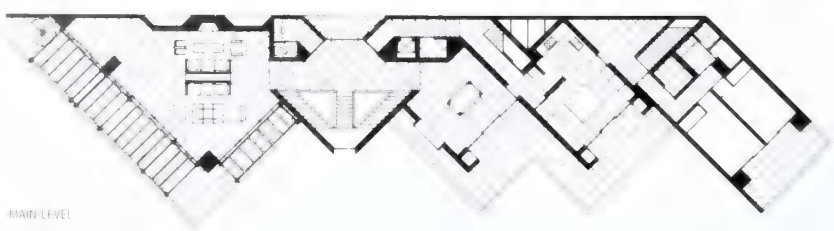




been considered unbuildable, with a precipitous 45-degree slope and a solid rock base. But the problems did not faze these clients, who have built projects all over the world. They were ready to keep on drilling.

The requirements of both families were virtually the same: living and dining rooms on one level, as much outdoor living space as possible, a swimming pool, and a generous supply of bedrooms (each of the families has children and each is renowned for its hospitality). As he often does, Jacobsen designed much of the furniture in the temple house: the village-house owners used Italian furniture they already owned.

To make the buildings different yet compatible, Jacobsen modeled the facade of one after the temple at Knossos, with a series of terraces and sun screens supported by fat columns. The other is an assemblage of cubes loosely grouped to flank a domed form, all painted white to evoke a Greek hill town. The backs of both houses are tightly wedged against the hillside. They are entered on the upper level, and the other stories march down the incline. The front walls open through walls of sliding glass to terraces that overlook the spectacular view east to Marathon and the Hymettus Mountains. Every morning the sun rises above the misty blue curtain formed by the distant hills. As in the ancient days of Homer, dawn comes in her "yellow robe" to fill the sky with crystal light, and when the sun departs at dusk it leaves a purple trail.



MAIN LEVEL

Inside as well as outside, the village-inspired house is bathed with light. At twilight, the dining room (this page) sheds its warm glow out to the terrace. A high, horizontal bay window here is lined in mirror to multiply the view east to Athens. In this plan (opposite bottom), the rooms are angled to give the casual effect of an old village, and the main rooms flank the hallway (opposite top left and center). The angled plan gives the living and dining rooms (all other views opposite) two glass walls and floods of light, amplified by white marble floors. Plants behave as though they are outdoors, and the city's noise and pollution seem a world away.

FOR MORE DETAILS, SEE READER INFORMATION



BY CHRISTINE PITTEL

Frank Gehry: Architect on the edge

"I'M TERRIFIED," SAYS FRANK GEHRY, AS HIS EYES stray back to the latest model of the 2,400-seat Walt Disney Concert Hall, planned as the new home of the Los Angeles Philharmonic. "I think I'm out on a longer limb than ever before." He gets up from the chair he just sat down in and stands staring at the working model close by his desk. Instinctively his hands reach out to adjust a soaring curve of construction paper taped to the foam-core base. What he designed using the cut-and-paste method familiar to any first-grader will require aerospace computer technology to translate into blueprints and then to build. The construction techniques are not all that unusual, only nobody has ever put them together quite like this before. But that's Gehry's speciality. He makes architecture that keeps pushing the envelope.

At the age of 63, he is at the peak of his powers. Gehry buildings are going up all over the world: the American Center in Paris, an entertainment complex including a 1,000-seat dinner theater for rodeo shows at EuroDisney, a waterfront retail center for the Olympic Village in Barcelona. A branch of the Guggenheim Museum is on the boards for Bilbao, Spain. This spring, The Knoll Group introduces a new line of bentwood furniture designed by Gehry. Four prototypes are on view at the Museum of Modern Art in New York City, and an exhibition organized by Montreal's Museum of Decorative Arts opens April 29 at the American Crafts Museum in Manhattan and will travel next to Montreal.

"Ripe," was the word used by the Disney Hall committee to describe Gehry's talent when they announced the winner of their international competition. For a hometown boy (Gehry's family moved to Los Angeles from Toronto when he was seventeen) it's the commission of a lifetime, a chance to do for Los Angeles what the Sydney Opera House did for Sydney, Australia—to give his city a symbol. "The stakes are so high," he confides. No wonder he is hovering over his model, which looks a bit like a ship in full sail tossed about by stormy seas. Gehry's auditorium is wrapped with wide ribbon walls that curl into compound curves and swerve toward the sky. He has reason to be nervous. After the model was unveiled in the *Los Angeles Times*, the Letters to the Editor column bristled with outrage in response to the architecture critic's raves. Gehry's design was compared to a cardboard box left out in the rain, trash dumped from a wastebasket, a pile of broken crockery, the aftermath of an earthquake—and those were the polite descriptions.

Controversy should come as no surprise. After all, this is the genial iconoclast who thought buildings looked better under construction than they did finished. So to capture that tough, muscular energ has been known to use walls of exposed wood studs, unpainted wood, corrugated metal and chain-link fence. In his warehouse-Santa Monica office, no attempt has been made to disguise the metal ducts suspended from the ceiling joists or the basic plyw floors, partitions and tables. Models proliferate over every avai surface, balance on top of each other and hang on the walls. (T are at least 56 study models of the Disney auditorium interior alo

Gehry's inner office, open to the main work space, is furnished two roomy easy chairs he made from stacked layers of corrugated board, shaggy reminders of a protracted ex ment with cardboard furniture. (Ironically i that intriguing sidetrack that first brought national attention when his Easy Edges colle debuted in 1972.) On thick plywood slab run the width of the room, w serves as his desk, a navy Brooks Brothers blazer has been tossed amid Polaroids and pa In a straightforward white button-down shirt escaping from green corduroy pants, Gehry himself looks more rumpled renegade. Low-key and unpretentious, just lik surroundings, he settles into one of the unexpec comfortable cardboard chairs to discuss his career.

"When I buy clothes, I go to Brooks Brother cause I don't want to think about it. But I tell clients, feel that way about your building, I'm the wrong arch Because I'm going to ask you a lot of questions. I'm goi get you involved, and the end pr will be something you'll be very pl with. But it ain't Brooks Brothers

It is definitely unconventio Gehry had one particular insight earl that galvanized his work and set it apart all the rest. He look what contemporary were doing, especially California crowd- Moses, Larry Bell, Bil Bengston and Robert Irwin, who bec his best friends—and transposed those about abstract space, light, texture and terials into his own mediu chitecture. Robert Rausc berg might incorporate fo objects into the picture frame—rusty license plates, a rubber Coca-Cola bottles, bedsheets—anything was possible. Gehry, frequented all the galleries, decided, "If these guys can make a of stuff like that, why can't I make a building out of it?"

He liked the unfinished quality of abstract expressionist pain and tried to get that "in process" feeling into his houses. The pr itive materials and explicit structure became his version o tactile, gestural brushstroke. Besides, the cheapskate mate were all his early clients could afford. Fine craftsmanship wa impossibility. Characteristically, Gehry turned these limitatio his advantage. He seems to thrive on constraints.

At the peak of his powers, the genial iconoclast keeps pushing the envelope: with the curling, swerving ribbon walls of his new L.A. concert hall, in his breakthrough wood-strip furniture now being launched by Knoll

ILLUSTRATION BY WIKTOR SADOWSKI



Gehry ransacked the streets and alleys of Los Angeles for a new vocabulary—not classic, noble materials that architects traditionally favored, such as marble and mahogany. He focused on what the eye refuses to see because it is so common—asphalt shingles and chain-link fence. Gehry resolved to accept what the society spontaneously produced and use it. "I saw the culture as a Mack truck coming down the hill at ninety miles an hour. No way you could stop it. The only possible thing to do is jump on and try to grab the steering wheel." Other architects were regurgitating classical columns and pastel pedimented facades. "If you try to escape the culture of your time, you're an ostrich," declares Gehry. "That's why I didn't like postmodernism." The pretty stuff puts him off. "It seems like a chocolate sundae to me. It's not dealing with reality. I see reality as harsher. People bite each other."





Designs by Frank Gehry, this page from top: Corrugated cardboard easy chair and ottoman. Gehry's remodeling of his own Santa Monica house and its skylighted kitchen. The Winton Guest House complex. The Schnabel House and its reflecting pool.

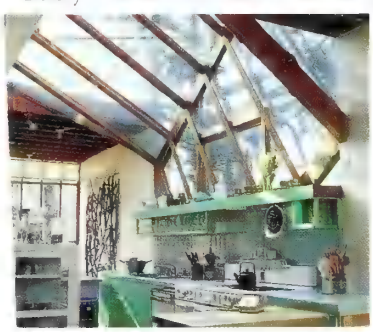
Gehry's kindred spirits were elsewhere. "I took from Jasper Johns, Frank Stella, Donald Judd and Carl Andre. As far as inspiration, I hit the jackpot." Their studios caught his eye, as well as their works of art. He recognized in their raw and rudimentary industrial lofts an aesthetic he could adapt. Fellow architects didn't bother to come see his initial buildings. Artists became his support system. "I felt I was part of something that gave me a lot of energy. I felt like one of them. I still feel tighter with artists."

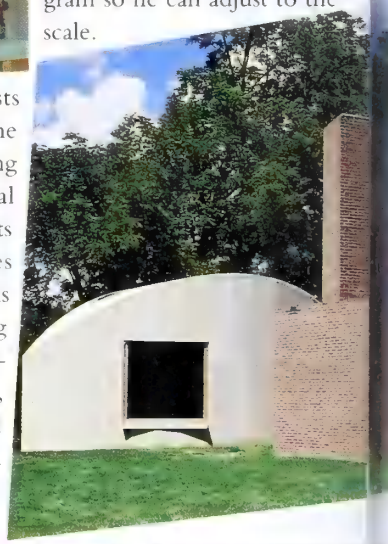
The artists who inspired Gehry admired his work and hired him. For the painter Ron Davis on a hillside site in Malibu, Gehry designed a house whose distorted planes and warped geometry create tricks of perspective straight out of a Davis canvas. "I took his language," says Gehry. In the right light, the tilted trapezoid roof—made of corrugated metal—shimmers and almost vanishes into the sky.

All of these ideas seem to be jam-packed into the house Gehry did for himself in 1978 on a quintessentially suburban street in Santa Monica. He took the modest bungalow his wife, Berta, had found and exploded it. A corrugated metal-clad kitchen wing with cubist windows set at crazy angles expanded the "dumb little house." Chain-link fence became walls, floors, a balcony, and screens jutting up defiantly into the air. Wittily, Gehry wrapped the old house with the new, leaving the pink shingled bungalow peeking through in places. One independent system went right through another. Essentially the original exterior remained intact behind the unruly facade, but Gehry deconstructed the interior. He peeled back plaster down to the lath, stripped ceilings, and sandwiched open stud walls between panes of glass to make windows. Berta was perfectly at ease in a skylit kitchen floored with asphalt.

The neighbors were furious. Gehry pointed out the funny corrugated metal toolsheds in their backyards and the campers parked in their driveways and the chain-link fences around their lawns, complaining, "I'm using your aesthetic and making my thing out of it." No dice. He was fascinated by the denial. About chain-link, for example: "Somehow there's the idea that if it's inevitable it's OK, but if it's a conscious or intentional use of the material, it's somehow threatening." Chain-link, in Gehry's hands, could become an ephemeral gauze, a skewed scrim, an iron filigree, a Constructivist collage. Like the best artists, he transforms the ordinary into the extraordinary by reinventing the context.

His working method is that of an artist. There is no drafting table in this room. He sculpts his shapes with his hands, rather than inching a building out with a pencil along a parallel rule. (He studied fine art at the University of Southern California before switching to architecture.) Often he starts with a quick sketch, which his associates then interpret into a preliminary model. "'I fantasize in sketches," says Gehry. "Then we make a *lot* of models." The 42-person office functions as an efficient prep station for his imagination. The project team does the research on requirements. When Gehry comes back, they quality time. They present him with a box. This is the volume needed to accommodate the program so he can adjust to the scale.





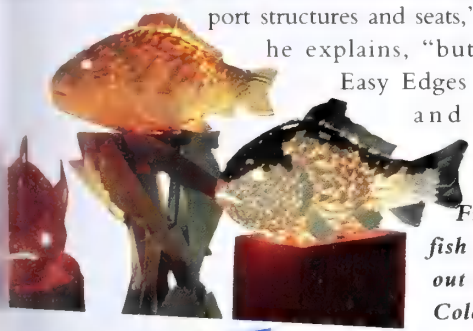
Here is the site. The box rests on a topographical model of the location complete with existing buildings. Then it's a gradual process of refinement as he cuts out his shapes and composes them into his own form, pulls them apart, grabs anything handy to indicate what he's after, makes more drawings, sends it all back to the model builders to redo, then cuts and pastes some more. "Buildings should look casual, inevitable. I try to maintain the immediacy of the sketch in the final building. And I try to push into new areas."

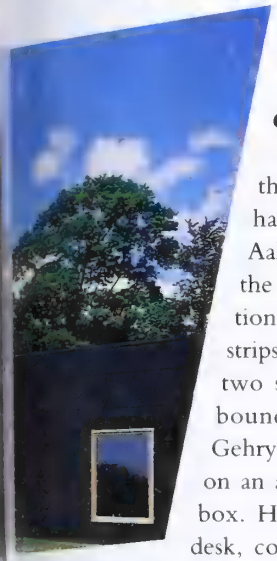


Lately his buildings, which in the past had been fragmenting into discrete parts, like the tense, opposing forms of the typical episodic city, are beginning to come back together

The 1983 Winton Guest House was perhaps the apogee of these villages of one-room buildings, which remind Gehry of diverse people chatting at a cocktail party. It is pure sculpture, polished and powerful. Bigger budgets allow richer materials: onyx, granite, lead-coated copper, vaulted stone. In the 1989 Vitra Design Museum in West Germany, the colliding shapes coalesce into a sensuous whole.

Gehry is tenacious with an idea. He can chew on it for years. The cardboard furniture occupied him on and off over decades, even after he backed away from its initial success because "I wasn't mature enough in my architecture to feel comfortable being in the furniture business." When Knoll approached him in 1989, he pulled out a ten-year-old drawing of a chair, which various authorities had already informed him would not work. Knoll's engineers confirmed that verdict, but Gehry persevered. "When I was a kid I used to sit on those bushel baskets they put apples in." He wanted to weave a chair out of thin strips of wood—and nothing else. "All chairs have support structures and seats," he explains, "but Easy Edges and this new stuff are all one material. Eames had never done that, Bertoia never did, Aalto never did, Thonet never did. That's the breakthrough." The new Gehry collection is made of lightweight laminated wood strips, which spring a bit when you sit. His two sons, Alejo, fifteen, and Sami, twelve, bounced on the furniture to test it. (Since Gehry spends most of his life at the office or on an airplane, they come to play in *his* sandbox. He has set up a loft for them above his desk, complete with easels. Berta works nearby in a corner office, keeping the accounts.)









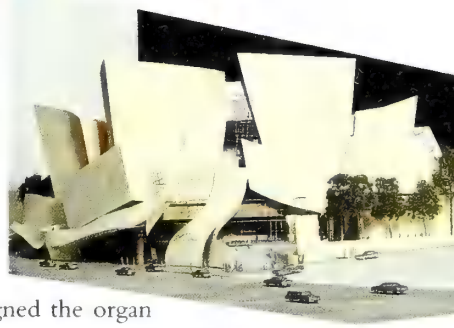
Frank Gehry fish lamps (left) made out of shards of shattered ColorCore Formica. Above right: From the new line of bentwood furniture by Frank Gehry for The Knoll Group. Right: Model of Walt Disney Concert Hall.

Gehry has one more obsession which cannot be ignored—the fish. A huge white specimen made of torn paper hangs above his head and dominates his office. He chuckles as he tells the story. His grandmother used to buy a live carp at the market and Gehry would play with it in the bathtub before she made it into gefilte fish. It started as an idea for a figurative pillar, then burgeoned into a restaurant in Kobe, Japan. Along the way there were fish lamps made of shattered flints of ColorCore Formica, fish conference rooms, and now a fish woven from stainless-steel strips (related to the new furniture) suspended ninety feet above a swimming pool in Barcelona's Olympic Village. When Gehry was stuck and couldn't quite finish a design, he'd draw a fish as a kind of shorthand where something special was needed. It was his symbol of perfection. When he stood next to the first big fish he made in Italy, "I got this sense of movement that I like to get into a building." The fish taught him how to build those double-curve shapes he used in Vitra and takes a step further in Disney Hall.

"I wanted the conductor to conduct the whole building," he exclaims. He started to play with big lyrical shapes that began to look like sails. "I'm a sailor. I have a boat. I love that moment where you're just coming about and the sail flutters." He saw a show of Dutch marine painting and his course was set.

"So there's Disney Hall," he says, opening the catalog to a picture of a three-masted galleon. "It's a full armada." His goal here is to capture that feeling of billowing sails in stone. The office made a limestone mock-up to see just how much stone has to be cut curved to achieve the effect. The aerospace computer program plots the coordinates of the compound curves to demystify construction.

Actually, the building itself, although it looks like it may have landed from another planet, is completely logical. The auditorium shape is precisely what the acoustician prescribed. "All I did was make this wrapper. Then you sprinkle it with some sails, add a dash of salt and pepper, and you got it." Of course Gehry questions everything so thoroughly he even redesigned the organ pipes. "I took the organ guy aside, and said, Teach me. What do I have to respect and where's the leeway? Where can I wiggle?"



Success often stifles growth for an architect. When you reach Gehry's stature (he won the 1989 Pritzker Prize, architecture's equivalent of the Nobel), with so many projects and pressures, it is difficult to find the time—or the courage—to invent something new. But Gehry still seems to be enjoying himself, like the child who used to play on the floor with his grandmother, building imaginary cities out of the wood scraps and shavings she brought home from the family hardware store to burn in her wood stove. His buildings are original and exuberant. He operates in that heady zone where art and architecture, form and function, meet. Artists talk about getting to the edge. Gehry is an architect who happens to be an artist, and he is not afraid to take risks. "I always put up a good fight," he says with a grin. Gehry is exactly where he wants to be—out where it's tantalizing and scary—perennially on the edge.

FOR MORE DETAILS, SEE READER INFORMATION



BY JANE ELLIS

The stylish Mr. Beene

A visit with fashion designer Geoffrey Beene, who is about to launch a collection for the home

PHOTOGRAPHY BY ANTOINE BOOTZ



Geoffrey Beene, seen here in his wine cellar, chose spotted patterns in black and white for his dining room (left): walls and curtains like a snow leopard, the carpet a zebra-and-leopard patterned wool, polka dots on place mats and china. A solid anchor is the black lacquer table from Karl Springer.





GEOFFREY BEENE IS ONE OF TH
fashion world's highest flyers. Known as the de
signer's designer," he is a modernist who look
the future, not the past, and his clothes arch
very essence of contemporary style. He pr
down the silhouette with fluid but very archi
tural lines. He loves geometrics and quilting a
the punch of black and white with brilliant co
He has chosen these same elements for his hu
on the north shore of Long Island, N.Y., a
soon he will bring his special eye to the Ar
can home with a collection of china, silver, a
kins and place mats for Swid Powell.

"There will be a mix of patterns, textures a
colors just as there are in my clothes," pron
Beene. "Weightlessness is another obsessio
mine," he says. "Most of what we wear and a
dle is too heavy. My silver will have plastic a
dles. Both materials are perfect; why not
them together?"

Geoffrey Beene's home collection will inc
boxes, bowls and trays; furniture will come l
"It will be an extension of what I do now in
another context," he says. As in his home, t
will be many reflecting surfaces—silver, l
lacquer, mirrors and glass. "I love anything
gives a double image because it's never flat,"
Beene. He adds, "I have always considered r
be a neutral color, and right now I have a
nation with orange." Surely these colors will
up in his designs for Swid Powell.

Beene's country house is a repository, too
the fruits of his two great hobbies: art colle
and orchid cultivation. He owns many wor
artists such as Pavel Tchelitchew and Man
and he has more than 2,000 plants in his gr
houses. Although he admits to being no coo
does have a passion for cookbooks and
amassed more than a thousand, available to g
who are often on duty at the range. A fri
food writer Mimi Sheraton, sometimes co
from them at dinners of six or eight. "This
number I can handle. It's cozy," says the hos

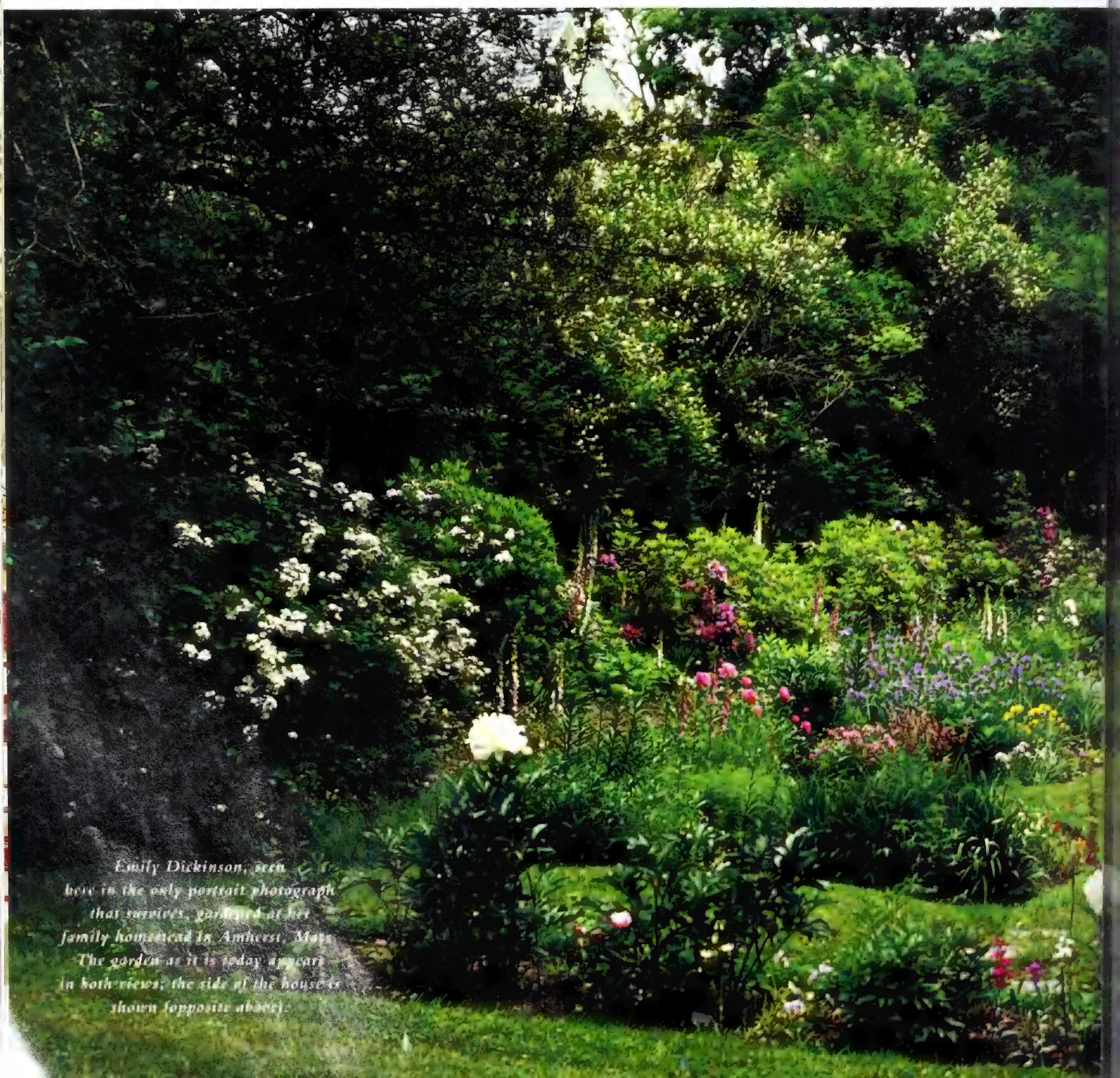
Geoffrey Beene says he hates symmetry. Thus (opposite) a black lacqu compotier from Thailand is set off-cente on the table. Looking down at the table is a of Caesar on a pedestal found in Rome. Chartreuse wineglasses are used with strip tumblers. Inexpensive place mats from Indonesia are set with Tiffany's L'Etoile ch Above left: Beene's china closet contains t tableware that he mixes and matches. Left: of the cookbooks stored in kitchen cabinet



BY ELEANOR DWIGHT

Emily Dickinson, Harriet Beecher Stowe and Edith Wharton

Women who write, women who garden



Emily Dickinson, seen here in the only portrait photograph that survives, gardened at her family homestead in Amherst, Mass. The garden as it is today appears in both views; the side of the house is shown (opposite above).







THE PLACE IS NEW ENGLAND, THE TIME IS THE second half of the 19th century and first decade of this one, and the characters are three American women writers who are also gardeners.

Remarkably, where they gardened you still can visit.

Although these women had in common their literary gifts, their passion for gardening and their location, the gardens they created were as unalike as their faces or their personal histories or their writing.

The earliest of the three was Emily Dickinson, who lived in Amherst, Mass., between 1830 and 1886. Now acknowledged as one of America's greatest and most revolutionary poets, she exulted in the drama of nature in her garden and wrote of it often.

Harriet Beecher Stowe (1811–96) lived and gardened in later life at Nook Farm in Hartford, Conn. She was a powerful novelist whose *Uncle Tom's Cabin* changed the world. (As the story goes, when she visited the White House, Abraham Lincoln said to her, "Is this the little woman who made this great war?") Stowe gardened efficiently, like the good housewife she was, and she taught readers of her nonfiction such skills as growing plants from cuttings and decorating windows with climbing ivy.

Edith Wharton (1862–1937) was a prolific, Pulitzer Prize–winning novelist and essayist as well as a socially prominent New Yorker who lived on a grand scale. She created a large garden at her new country house in Lenox, Mass., at the same time she was writing a learned book on Italian gardens. There was a connection.

In 1870 Thomas Wentworth Higginson, an editor at *The Atlantic Monthly*, went to meet Emily Dickinson, who had been sending him poems for eight years. Waiting in the dark, cool, stiff parlor of her father's big brick house, he heard a light step. The poet appeared, dressed in white piqué with a blue shawl, small and plain with two smooth bands of reddish hair. As he described it, "She came to me with two day lilies which she put in a sort of childlike way into my hand and said, 'These are my introduction.'"

All her life, flowers were Emily Dickinson's introduction and signature. She kept in touch with her small circle of friends and relatives by sending a note or poem accompanied by roses, daisies, forget-me-nots or sprigs of witch hazel. The poet never married and lived with

COURTESY OF AMHERST COLLEGE; GARDEN: CURTIS TAYLOR

her parents and her sister in Amherst, a quiet college town on a plateau surrounded by the blue ranges of the Holyoke and Pelham hills. Along with household chores and her writing, Dickinson worked in the garden. A neighbor said, "Her garden was to her a constant joy and on it she lavished the most affectionate care and attention. I have often seen her kneeling there."

Her flower beds lay close by the big house built by her grandfather. A great elm on the lawn was enclosed by hemlock hedges. The grass was cut with a scythe. From her letters and poems we know that she grew lilies, foxglove, roses, pansies, columbine and daisies not far from the cherry, pear and apple trees in the Dickinsons' orchard. In 1858 Emily Dickinson wrote a poem, "All these my banners be," about the loss and renewal the gardener constantly experiences. The poem ends:

So build the hillocks gaily
Thou little spade of mine
Leaving nooks for Daisy
And for Columbine-
You and I the secret
Of the Crocus know-
Let us chant it softly-
There *is no more snow!*

To him who keeps an Orchis' heart-
The swamps are pink with June.

The Dickinsons' substantial brick house still stands on Main Street behind the same hemlocks. Once a clipped hedge now grown enormously tall, the hemlocks hide the house from the street. Today shrubs of mock orange, lilacs, rhododendron and honeysuckle frame the inside of the yard: "We plant things that were used at the time she was living and that she mentions in her writing," says Judy Atwood, who takes care of the garden. Today wildflowers such as Solomon's seal, trillium, Jack-in-the-pulpit, Dutchman's breeches, Johnny jump-ups, Queen Anne's lace, epimidium, snowdrop, and lilies of the valley grow around the house and grounds, which are open to the public on a limited schedule.

For the shy poet, nature had many personalities: sometimes the caring mother, sometimes cruel, sometimes frolicsome, often complex and mysterious. Emily Dickinson's garden poems include happy lyrics, celebratory or ironic statements, passionate love poems.

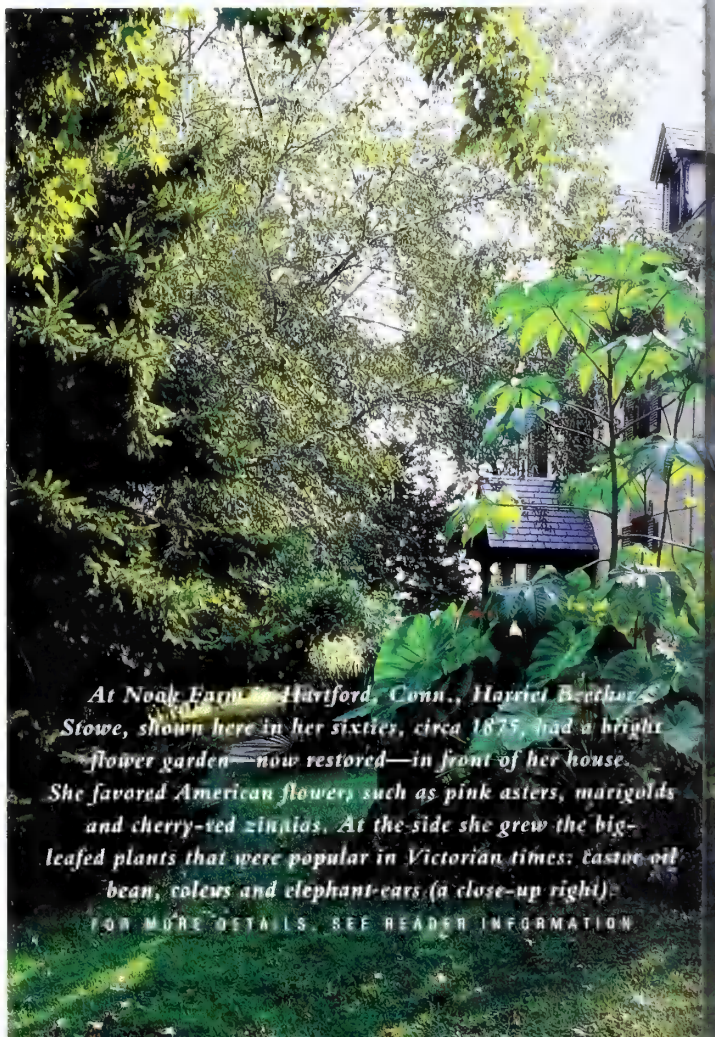
Writing about her garden gave her a metaphor to express the happiness and sadness of life, and a way to know the seasons. Around April 1852 she wrote that "it is spring—the snow has almost gone, and the big, brown Earth is busy, arraying herself in green...." Summer was synonymous with joy. By August, she was beginning to dread the approach of autumn and to regret the brevity of the beautiful weather and the passing of her flowers. Dickinson wrote to a friend in August 1856: "I'm so glad you are not a blossom, for those in my garden fade, and then a 'reaper whose name is Death' has come to get a few to help him make a bouquet for himself, so I'm glad you're not a rose." To her brother Austin she wrote, "I have tried to delay the frosts, I have coaxed the fading flowers, I thought I *could* detain a few of the crimson leaves until you had smiled on them...you will find the blue hills, Austin, with the autumnal shadows silently sleeping on them...."

Dickinson had studied botany at school and knew the Latin name of every plant and tree. From childhood she gathered wildflowers, and a schoolgirl she pressed them in a book. She wrote to a friend w she was eighteen: "While at home there were several pleasure par of which I was a member, and in our rambles we found many beau ful children of spring—the trailing arbutus, adder's tongue, yellow v lets, liverleaf, blood-root, and many smaller flowers." Ten years l this experience flowered into a poem:

I robbed the Woods-
The trusting Woods-
The unsuspecting Trees
Brought out their Burs and mosses
My fantasy to please.
I scanned the trinkets curious-
I grasped-I bore away-
What will the solemn Hemlock-
What will the Oak tree say?

Gradually Emily Dickinson retreated from the world, seeing v few people and no longer taking part in the public functions she used enjoy—the college entertainments, the annual cattle fair. The cente her world became her room and her garden. Only a handful of po were published in her lifetime.

Harriet Beecher Stowe, Dickinson's contemporary, lived most her life in New England, and from the 1870s she kept a garden at house in Hartford. She was a minister's wife, mother of seven child



At Nook Farm in Hartford, Conn., Harriet Beecher Stowe, shown here in her sixties, circa 1875, had a bright flower garden—now restored—in front of her house. She favored American flowers such as pink asters, marigolds and cherry-red zinnias. At the side she grew the big-leafed plants that were popular in Victorian times: castor oil bean, coleus and elephant-ears (a close-up right).

FOR MORE DETAILS, SEE READER INFORMATION





and author of many books and articles. Stowe, who had loved nature since her childhood in Litchfield, Conn., always managed to work gardening into her busy schedule—overseeing planting and ordering seeds for her hedge of sweet peas for the garden.

Unlike Dickinson, Stowe gardened right in front of her house, growing bright perennials and annuals and shrubs around the foundation and in borders by the sidewalk. A visitor in the 1880s reported, "The house is embedded in vegetation. On both sides of a narrow walk paved with slate, stand gently sighing birch trees. The lawn is smooth and mowed level and adorned by rows of bright gillyflowers, asters, and blue lobelia, a small espalier with sweet peas, and azalea shrubs with their pink and white flowers. A wild grapevine climbs up the pillars of the veranda." Stowe's house and garden have been restored, and they are open to the public.

Stowe, and her sister, Catherine Beecher, wrote *The American Woman's Home*, containing advice on all aspects of housekeeping and gardening. According to Stowe's fiction, a garden is the mark of a civilized person. Uncle Tom has a garden by his cabin full of "brilliant annuals, such as marigolds, petunias, four-o'clocks." In the "neat garden-patch, every summer strawberries, raspberries and a variety of fruits and vegetables flourished under careful tending." In contrast, the garden at the plantation of the cruel overseer Simon Legree is "all overgrown with weeds," and the once smooth lawn "covered with frowsy tangled grass."

Edith Wharton, chronicler of old New York society, lived six of her first ten years in Europe. There she played on the grounds of Roman villas and brought back with her the memory of "the warm scent of the box hedges on the Pincio and the texture of weather-worn sun-gilt stone." Back in the United States, her family summered in Newport where "to a little girl long pent up in hotels and flats there was an inexhaustible delight in the freedom of...lawns and trees, a meadow full of clover and daisies."



Later Wharton would create four gardens that showed her gift for design. In her first garden at Land's End in Newport in the 1890s, she experimented with formal symmetry. In 1902, she began her garden at The Mount, her summer house at Lenox in the Berkshires, and she created two others in France, where she lived after 1913.

A frequent visitor to The Mount recalled how the French windows "opened onto a broad terrace overlooking the formal parterres of the garden, and this terrace was shadowed by an immense striped awning. Beyond that, a lawn sloped to a meadow stretching to the border of a little wooded lake." One day a party for lunch had gathered on the terrace, and a friend brought the Austrian ambassador. "Ah, Mrs. Wharton," he said as he stepped from the house, "when I look about me I don't know if I am in England or in Italy."

Sited like an Italian villa, the house stood on a hill above a terraced

lawn which descended to a lime walk (an allée of linden trees, which the English call lime trees because of the citrus fragrance of the flowers). The allée connected two garden rooms: a flower garden known as "the red garden" and a garden enclosed by stone walls. As a visitor described it, "It is the double sunken gardens, set down the hill, that are the distinction of the place. Each has its central fountain surrounded by geometrically shaped beds separated by narrow gravel paths and planted with brilliant flowers of contrasting hues."

Wharton described the red garden, which she could see from her bedroom: "It is really what I thought it never could be—a mass of bloom. Ten varieties of phlox some very gorgeous, are flowering together and then the snapdragons, lilac and crimson stocks, penstemons, annual pinks in every shade of rose, salmon, cherry and crimson, the lovely white physostegia, the white petunias—which now form a perfect hedge about the tank—intense blue Delphinium, the purple and white platycodon—really with the background of hollyhocks of every shade, from pale rose to dark red, it looks for a fleeting moment like a garden in some civilized climate."

Like other gardens of the country house era, Edith Wharton's was formal near the house and then allowed to blend into the natural scenery. It was inspired by the old Italian gardens she had seen and studied for her book *Italian Villas and Their Gardens*. Many people were building enormous formal landscapes at the turn of the century, and Wharton, who had a real grasp of classical garden principles, gave them advice such as this: One should not merely use ornaments, "placing a marble bench here and a sun-dial there," but study the compositions of the past and work the garden into the landscape.

In Edith Wharton's fiction, gardens often express character. Large landscaped parks, neat parterres, allées and espaliered fruit trees are familiar details in her books. And her characters send flowers that are important symbols. In *The Age of Innocence* Newland Archer sends lilies of the valley to his socially proper fiancée, May Welland, and yellow roses to the glamorous Countess Olenska, with whom he is infatuated.

After the First World War, Edith Wharton bought a house at Saint Brice-sous-Forêt just north of Paris. As she later wrote: "At last I was to have a garden again—and a big old kitchen garden as well, planted with ancient pear and apple trees, espaliered and in cordon, and an old pool full of fat old goldfish, and silence and rest under big trees....At last I had the leisure for the two pursuits which never palled: writing and gardening, and through all the years I have gone on gardening and writing." This is clearly a natural combination.

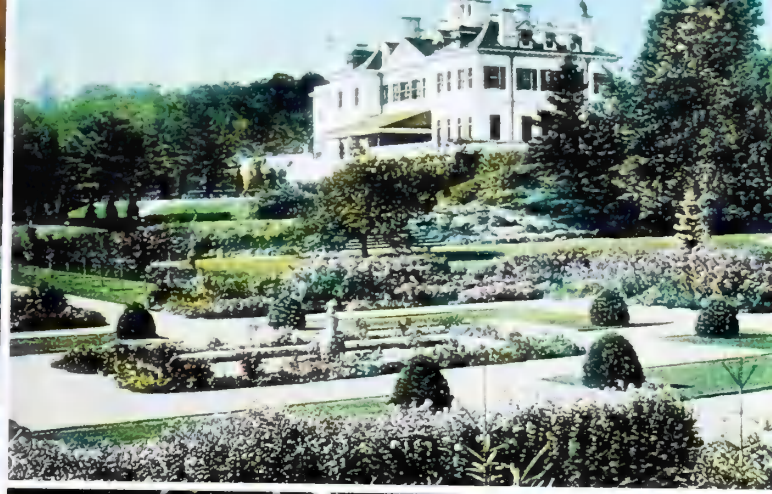




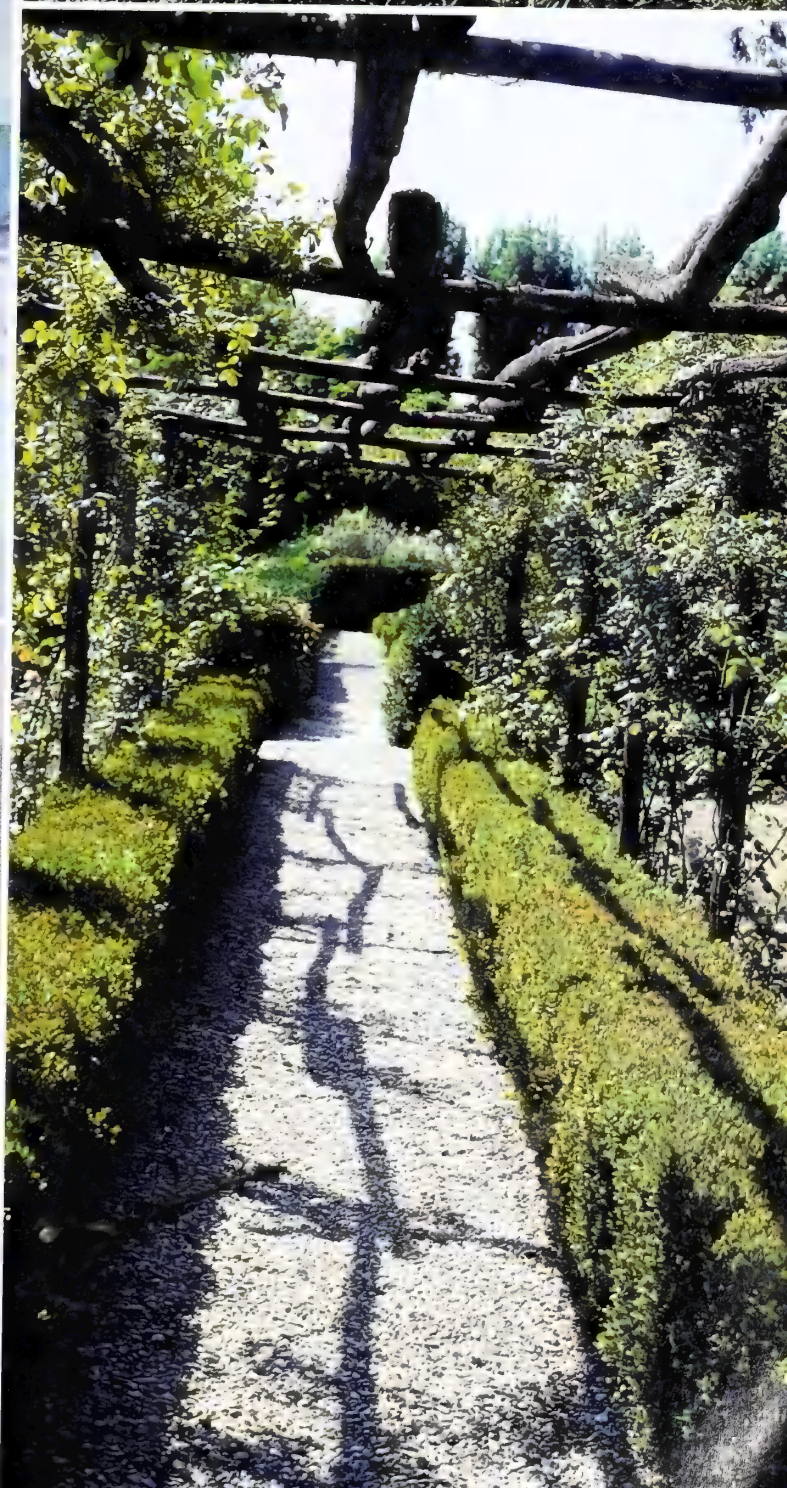


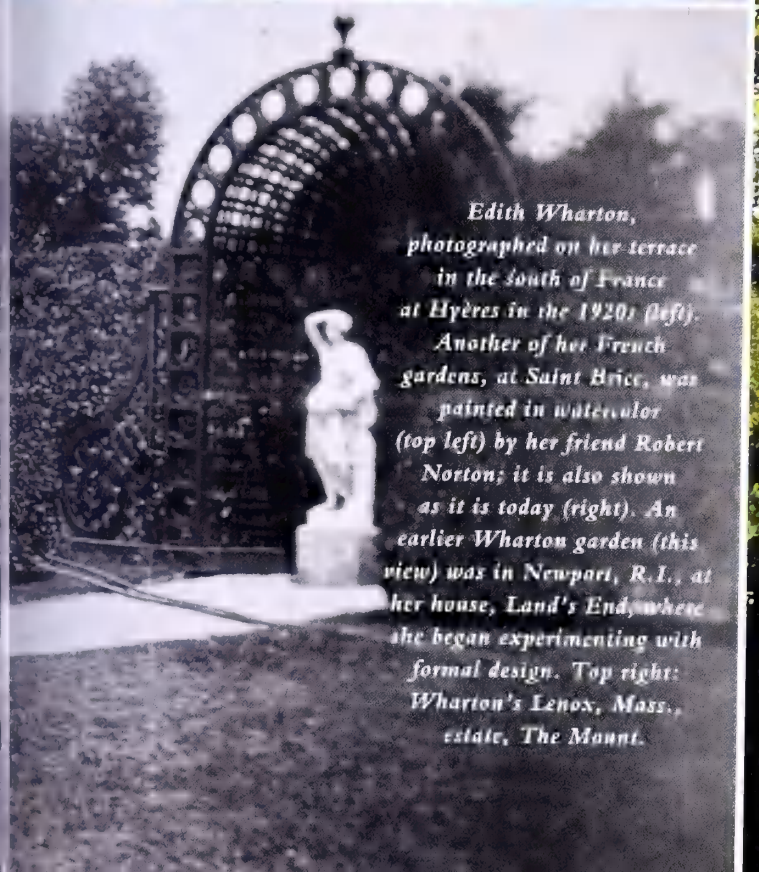
PORTRAIT AND STATUE IN GARDEN: THE YALE COLLECTION OF AMERICAN LITERATURE, BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY, YALE UNIVERSITY; WATERCOLOR: EDITH WHARTON RESTORATION; BOTTOM RIGHT: ELEANOR DWIGHT; THE MOUNT: LENOX LIBRARY ASSOCIATION











Edith Wharton, photographed on her terrace in the South of France at Hyères in the 1920s (left). Another of her French gardens, at Saint Brice, was painted in watercolor (top left) by her friend Robert Norton; it is also shown as it is today (right). An earlier Wharton garden (this view) was in Newport, R.I., at her house, Land's End, where she began experimenting with formal design. Top right: Wharton's Lenox, Mass., estate, The Mount.

Opposites attrac



Set soft, curving traditional furniture in a clean-lined contemporary room

BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY DARA CAPONIGRO



e how good it looks

Michael Krieger found the upholstered furniture he wanted—classic but not too formal—in Hickory Chair's James River Collection. Sofa and tufted chairs (left) were designed to celebrate the fiftieth anniversary of the collection in 1991. So the sofa would face the fireplace, Krieger put it in front of the window wall. The wood screen behind the sofa keeps it from seeming to float out the window. Wood block table, Robert Homma William Lipton. A drum table (right) has been in the James River Collection for several years. Ikat print fabric, Quadrille; trestle table, Elux C. Putting.

REMEMBER WHEN A LOFTY cedar-paneled room like this would have had a squared-off sofa in Haitian cotton and a glass-and-chrome coffee table? There might have been a couple of antique accent pieces, but never sofas, chairs and ottomans such as these, which look as though they came straight from the library of an English country house.



Traditional furniture used to know its place—in traditional rooms—and it stayed there.

In the past few years, however, we have begun to enjoy surprising juxtapositions and ever more daring contrasts. (Think what a weather-worn garden ornament does for a polished table. Or a straw basket for a formal mantel.) Today, the curves of the Edwardian-style sofa and chairs look fresh when seen in a contemporary space.

To pull off decorating like this—where the contrast between cozy furniture and crisp architecture is so important—you must stay away from traditional trappings. Designer Michael Krieger avoided curtains, clutter and small-scale accessories—all of which would have obscured the clean lines of the room. And, he points out, the sofa, tufted chairs and lounge chair (across the room, see next pages) would have looked inappropriate had they been covered in a red damask or flowery chintz. "The ikat print plays down the traditional flavor," he says.









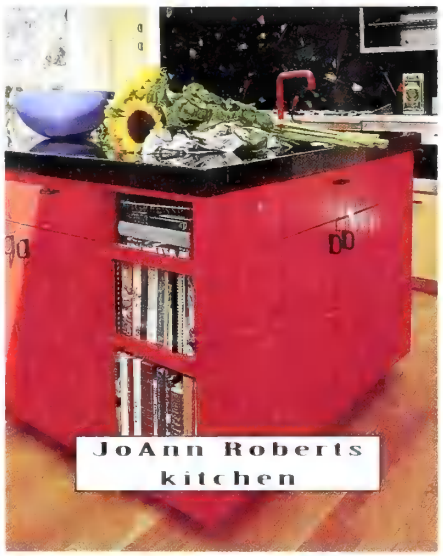


"I like a fe objects tha have a stro impact rat than a lot of little thi says Micha Krieger, referring t his use of antique wo columns. T page, clock from top le A subdued stripe upd an open-a chair. The Indian gri of carved s is another dramatic a antique wo figures fro Tucker Ro A 17th-ce French cha silhouette against th peeling pa of a colum A billboar picture ha above a Guatemal settee. Lo chair and ottoman f the James anniversar collection. Opposite: chairs in wicker furn the deck. T is draped i a Russian textile fro ABC Carp & Home.



Three desig
create the kitchen

At heart we are all kitchen dwellers. When we a
home alone this is often where we spend our tim
contentedly sipping coffee, nibbling a muffi
phoning, reading. And we are all famila
with the migration to the kitchen that occu
as soon as the kids come home from scho
or whenever a friend drops by, or during
informal party. The magnet is more than
plate of cookies or a full refrigerator. As t
hurly-burly of the 80s recedes and we set
into the home-centered 90s, the kitchen
more than ever the all-purpose comfort center, t
heart of the house. Creating such a focal room is


JoAnn Roberts kitchen

When professionals tackle their own homes they are well equipped to fulfill their dreams. Designer JoAnn Roberts loves color and hates clutter, so in her vibrant California kitchen (above) everything has its place. Even the cookbooks can be tucked away. Connecticut designer Connie Beale longed for "a room that was as pretty to look at as to work in." The sunny sitting area of her kitchen (right) is separated from the cooking space by an eating counter and glass-fronted cabinets. On display are her favorite antiques and ceram


Connie Beale kitchen

pros hey live in

vays a challenge, interior designers say, nd every one of the three professionals epresented here said it is never harder han when the client is oneself. Yet these re success stories, every one. The itchen and sitting area belonging to Norwalk, Conn., designer Linda Banks as proved to be a relaxed party space. The roomy kitchen of San Francisco-rea designer JoAnn Roberts is a place where both parents and school-age children love to entertain friends. And designer Connie Beale's Greenwich, Conn., kitchen manages to serve as the only dining room she has. In this kind of kitchen, parents help kids with their math, couples compare their work days. What do these kitchens have in common stylistically? Not much, and that is the point. The most-used room in the house should be unique, just like its unique owners.


Linda Banks kitchen

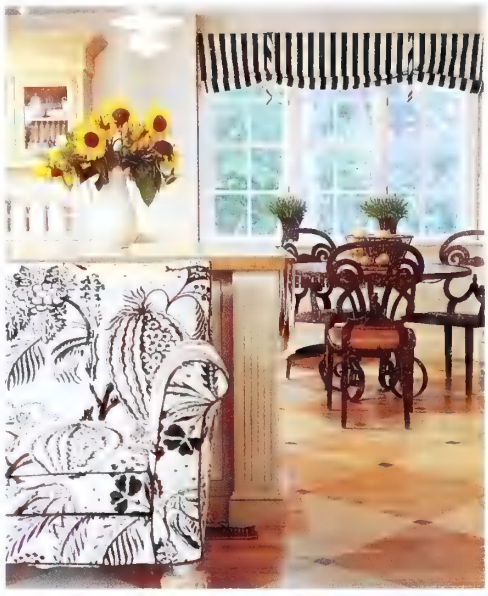
A combination of surfaces and materials in neutral hues lends character to designer Linda Banks's Connecticut kitchen (this page). In the sitting area she uses bold black and white as punctuation. A patterned wood floor unites the spaces.


Linda Banks kitchen

BY RHODA JAFFIN MURPHY



Linda Banks kitchen



Furniturelike cabinetwork means instant hominess to Linda Banks (fa left), who began with a kitchen that was three small rooms. Now it one large space. Only an island separates the sitting area (near left a below left) from the work zone so that Banks can be with her guests wh cooking. Walls are face-powder pink—"a soft color that changes wi the light," says Banks.

"MY APPROACH TO DECORATING is this," explains Norwalk, Conn., designer Linda Banks: "Put everything you like in a room, and you're bound to love it." One thing she likes is storage that looks like real furniture. She designed wall-hung cabinets of hand-rubbed bird's-eye maple to resemble old-fashioned apothecary storage. A row of Rutt under-counter cabinets that resemble old cupboards and chests of drawers are hand-stried and sponge-painted in cream tones. A variety of hardware adds further distinction. "The elements that look like Victorian bureaus were given carved-wood fruit pulls," says Banks. "Other drawers have porcelain knobs or vertical stainless-steel pulls."

To add punch to the mostly monochromatic space, Banks chose black and white for the dining area and adjacent sitting room. "I did all the architecture in neutral tones so it would be like a stage set for the graphic black and white furnishings," she explains.





PRODUCED BY CAROLYN ENGLEFIELD AND KATHY MAHONEY. JEFF McNAMARA


PASTA
SUGAR
COFFEE



JoAnn Roberts kitchen

AS ANY CATERER WILL RUEFULLY attest, most home kitchens are not made for more than one cook at a time. But broad flexibility was what San Francisco–area interior designer JoAnn Roberts required: a spacious, efficient kitchen that could handle anything from a bustling caterer's staff to Roberts all alone dishing up a quick supper for her family. To achieve her dream, she annexed a 40-by-20-foot patio adjacent to her turn-of-the-century house and built her kitchen there.

Because Roberts and her husband own several restaurants, she knew exactly how a kitchen should operate. Far more advanced than the usual work triangle is Roberts' scheme: two large islands in the middle of the room for food preparation and cleanup, a cooking area against one wall, and a bar counter on another wall. The exciting primary-plus color scheme keeps the space from looking slick. "I like a lot of color," says Roberts. Her spacious ten-foot-tall room can easily absorb it.





PRODUCED BY JODY THOMPSON-KENNEDY DAVID DUNCAN LIVINGSTON



— Young Morgan Roberts studies at a laminate table while brother Shea cooks. Above the cooking range on the far wall is mosaic backsplash-art by Laguna Beach artist Marlo Bartels. JoAnn Roberts' "very messy family" finds cleanup easy when everything has a place. Even the toaster slides into its own slot (opposite above). The bar area (opposite below) is located by the door to the pool so the kids can grab sodas without tracking footprints on the floor.





The double-faced bank of cabinets next to the snack counter separates sitting and cooking 'as and also hides a support column. All the surfaces in Connie Beale's tchen can wipe clean—a must with a boy in the house (Matthew d mother, above center). Beale chose white synthetic material for er countertops. Under the original windows, an old shopkeeper's est (above right) holds needlework. The French farmhouse table and Mexican chairs (right) can e dressed casually for breakfast or lavishly for a dinner party.

)R MORE DETAILS, SEE READER INFORMATION

Connie Beale kitchen





CONNIE BEALE BOUGHT A SMALL run-down 1890 carriage house eighteen months ago, and her first priority was to put in a new kitchen. The old one, a tiny galley added in the 50s, could never give her the cooking space she wanted. She and her eight-year-old son, Matthew, needed a kitchen they could really live in, one that could also be their dining room. Beale took over a 22-by-22-foot utility room and set to work.

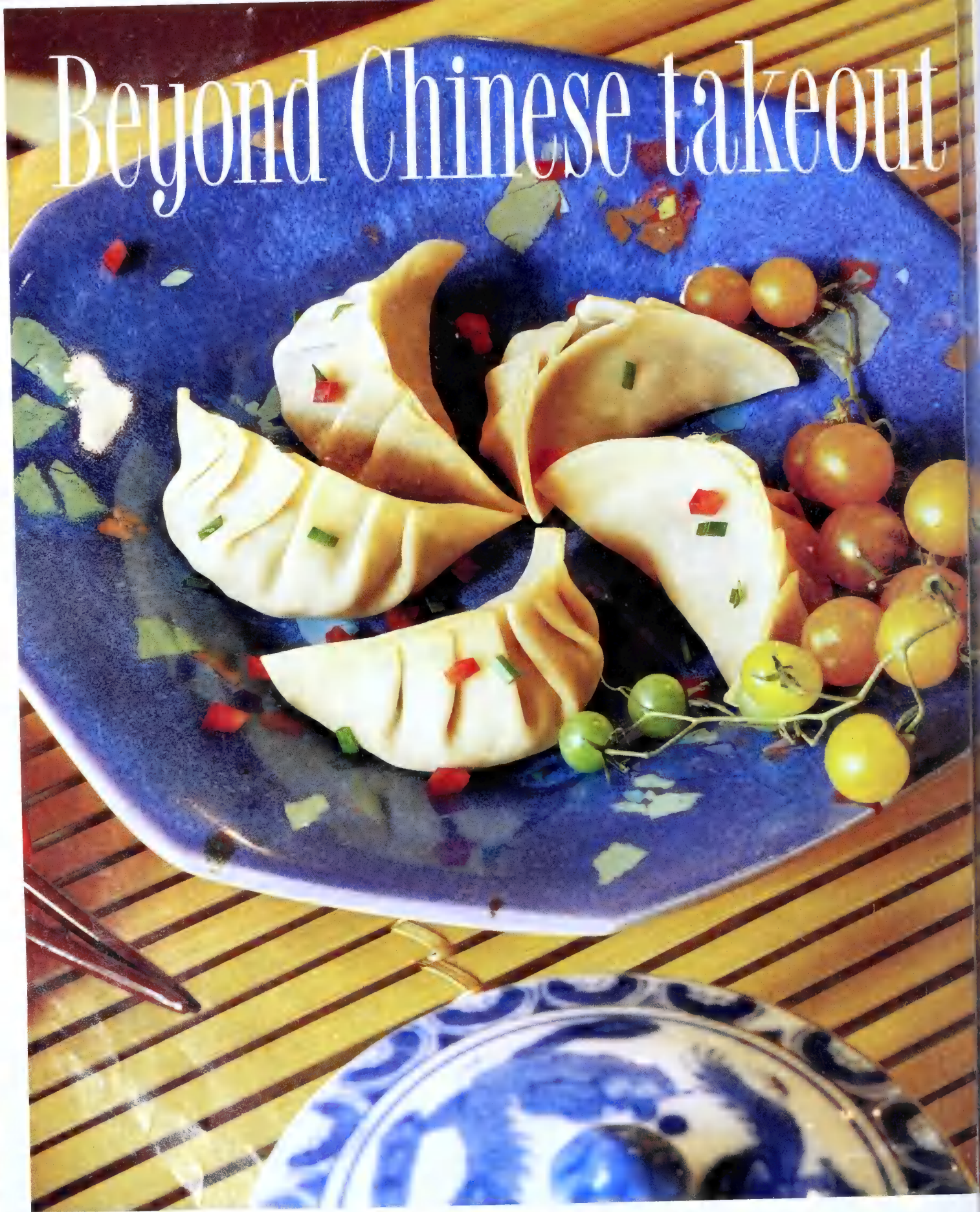
The challenge was to make the new kitchen blend in with the rest of the Victorian building. Taking her cue from six high-set multi-paned windows, Beale let the glazing design inspire over-counter windows. A group of French doors facing south, through which the garden is seen and entered, have the same design.

Beale designed traditional glass-front cabinets for both their period evocations and their capacity to show off treasured ceramics. Soft color is supplied by a pewter-toned commercial tile backsplash, butternut-color tile floors and natural linen curtains. "The outside supplies so much color," says Beale, "I didn't want anything inside competing."



PRODUCED BY KATHY MAHONEY AND SARAH KALMAN; JEFF McNAMARA

Beyond Chinese takeout



In a Deco diner in San Francisco, a China scholar turned chef brings East and West together with originality and wit

THE CROSS-CULTURAL cooking at Barbara Tropp's China Moon Cafe defies conventional labels. "I've given up trying to explain it," says the San Francisco restaurateur, who admits she is uncomfortable when others peg her style as Pacific Mix or East-West. More to her liking is a description that possibly fits her restaurant alone: "It's traditional home-style Chinese cooking," says Tropp, "done with impeccably fresh ingredients, a lot of which happen to be Western."

In this one-of-a-kind kitchen, ancient China and contemporary California join seamlessly. Boiled dumplings with traditional "dragon's back" pleats share the plate with tiny locally grown tomatoes. Northern China's pot-browned noodles accompany a vivid stir-fry of Swiss chard, marble-size carrots and baby squash with their blossoms attached. The cafe's popular Peking Antipasto juxtaposes classic wok-seared scallops with pickled daikon, a thoroughly non-Chinese green salad of raw baby greens and "Mandarin" Breadtwists, Tropp's whimsical take on northern Chinese breads.

Hers is, above all, a market-driven cooking style, one that compels the diminutive Tropp to hop on a scooter a few times a week and head to Chinatown for fresh pea shoots or fresh water chestnuts. "Chinese cooking is the original California cooking," she claims, referring to the modern chefs' penchant for top-notch ingredients. "A traditional Chinese cook shops the market—twice daily."

Tropp learned about such customs as a graduate student in





Boiled dumplings with traditional pleats are served ready for dipping in a soy-based sauce (opposite). China Moon owner Barbara Tropp (above) finesses San Francisco's notorious traffic via scooter in her search for the freshest fruits and vegetables the market offers. Her Art Deco gem (left), located near Union Square, was originally an American coffee shop and had been owned by Chinese since the 1930s. China Moon is opened every night for dinner and Monday through Saturday for lunch.

BY JANET FLETCHER

PHOTOGRAPHY BY JOHN VAUGHAN

PRODUCED BY JODY THOMPSON-KENNEDY





Crossing culinary borders with clever Peking Antipasto (above). Aromatic fried rice (right) beckons from a pewter bowl from the collection of San Francisco cooking teacher Loni Kuhn. Below: Chocolate-Orange Cookie "Slices" are paired with strawberry ice cream.



Chinese literature. She lived with food-loving families in Taiwan for two years, an experience that she says taught her how to eat. Abandoning her thesis on Tang dynasty poetry, the soft-spoken scholar moved to San Francisco and wrote *The Modern Art of Chinese Cooking* (William Morrow, 1982), an authoritative work that mingles cooking and culture.

Six years ago, looking for a restaurant site, Tropp stumbled on an Art Deco coffee shop owned by Chinese since the 1930s. "It was encrusted with oil," recalls Tropp. "It smelled like some old cafe in Shanghai." But underneath the layers of hamburger grease she found original Art Deco booths and wall sconces, a charming back bar and a counter with swivel seats, and Chinese-inspired octagonal windows.

Today, glassware gleams in the mirrored China Moon bar, and chopsticks poke jauntily from ginger jars. Although Tropp continues to write in stolen moments—*The China Moon Cookbook* is in progress—she spends most of her time in the kitchen, training cooks in her meticulous methods of searching out ingredients. "If you want to be obsessive," says Tropp of the restaurant business, "there's no better job."

Tropp has traveled far from her New Jersey childhood, when fried rice was, as she writes, "an exotic round of dark brown stuff shaped with an ice-cream scoop." Today her fried rice is authentic—no soy sauce—although she insists that, at least in her restaurant, authenticity matters less than tradition. Pointing to a celadon fish on the China Moon bar, she notes that it is pointing inward, to the heart of the restaurant. "That means there's abundance coming," says Tropp, a safe prediction for diners entering China Moon.

Janet Fletcher writes on food and wine from Oakland, Calif. Her seventh cookbook—on side dishes—will be published this fall by Harlow & Ratner.



Crisp Pot-Browned Noodle Pillows absorb the rich juices of China Moon's stir-fried lamb and baby vegetables.

FOR MORE DETAILS, SEE READER INFORMATION
RECIPES BEGIN ON PAGE 120







Chocolate fix

Luscious desserts take on an intense new flavor

David Bouley's chocolate soufflé (above left) is set on a puddle of chocolate sauce together with scoops of ice cream and a wedge of banana tart. Jean Georges Vongerichten serves a warm, intense chocolate tart with orange wedges (above). Left: Tom Colicchio's chocolate cake oozes a chocolate ganache

AH, CHOCOLATE! DAVID Bouley, chef and owner of the four-star restaurant Bouley in New York, buys two thousand dollars' worth of chocolate every week to keep his customers happy consuming chocolate soufflé, chocolate ice cream and the little boxes of truffles that he gives away. Bouley once popped an experimental chunk of chocolate in the center of his soufflé. "We lucked out," he says. "It melted into an intense chocolate flavor. I don't like an airy soufflé. I want people to get the fix they need. Chocolate that goes right to the marrowbone."

Jean Georges Vongerichten, chef-owner of the hot New York restaurant Jo Jo, gets raves for a rich chocolate tart that he serves warm and slightly runny. The crisp shell of pâte sucrée holds the chocolate in shape. With it Vongerichten likes to offer wedges of orange and grapefruit.

At Mondrian in New York, chef Tom Colicchio fills his dark, luscious chocolate cake with a scoop of frozen ganache that melts as the cake bakes and provides a sauce right in its center.

That these three desserts [illegible] the most popular dishes on [illegible] menus will come as no surpri[illegible] chocolate lovers. Their flav[illegible] intensely chocolatey, not sw[illegible] The chocolate of choice? [illegible]rhona, considered the R[illegible] Royce of chocolate by chefs [illegible] world over. Other premi[illegible] chocolates to try include G[illegible]rardelli, Lindt and Callebaut.



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CHOCOLATE GANACHE CAKE

Tom Colicchio came across the idea for a cake with a liquid center on a visit to Michel Bras' two-star restaurant at Laguiolle in France. The secret of its success is the frozen ganache set into the cake dough. As the cake cooks, the ganache melts. Colicchio serves it with a sugar syrup that has been infused with a vanilla bean and bay leaf, and a dollop of whipped cream.

For ganache:
1 cup heavy cream
8 ounces semi-sweet chocolate, preferably Valrhona (see note)

For batter:
10½ ounces semi-sweet chocolate, preferably Valrhona (see note)
10 tablespoons plus 1½ teaspoons unsalted butter
6 eggs, separated
1¼ cups confectioners' sugar
1 cup plus 6 tablespoons almond flour (see note)
½ cup all-purpose flour

For bay-leaf syrup:
1 cup water
1 cup plus 3 tablespoons sugar
1 vanilla bean
4 bay leaves

For chocolate sauce:
1 cup water
10 tablespoons sugar
2 tablespoons plus 2 teaspoons light corn syrup
1 cup unsweetened cocoa powder
13 tablespoons heavy cream
2 ounces semi-sweet Valrhona chocolate, chopped

Prepare molds: Using 6 ovenproof ramekins about ½ inches in diameter (½ cup capacity), line bottoms ith rounds of parchment paper, then fit each with a ollar of parchment paper, inside the ramekin, that tends 1 inch above top. Set aside.

Make ganache: In a heavy saucepan, bring cream to boil; watch it carefully. Meanwhile, break chocolate to small pieces and place in a small mixing bowl. our boiling cream over chocolate and stir until nooth and melted. Line a small pan or baking sheet ith waxed paper. Pour in ganache and shape to a 1-ch thickness. Refrigerate until hardened, at least 4 ours.

Make batter: In a double boiler over medium heat, elt together chocolate and butter. In a small mixing owl, beat together egg yolks and sugar until pale, ick and triple in volume. Fold melted chocolate into olk mixture. In a separate mixing bowl combine ours, mixing well. Carefully fold flour mixture into olk and chocolate batter. In a large mixing bowl, eat egg whites until they form stiff peaks. Fold egg hites into chocolate batter. Place batter in a pastry ag fitted with a ¼-inch plain tip. Place lined mekins on a baking sheet. Pipe batter into bottom ramekin, making a ¼-inch layer. Freeze for one our. Reserve remaining batter in refrigerator.

Remove ganache from refrigerator. With a cookie tter about 1¼-inch in diameter, cut a chocolate plug om hardened ganache. Place plug in center of frozen cake batter. Pipe remaining batter around and on top of chocolate plug, covering it completely. Return to freezer for several hours or overnight to harden.

Make bay-leaf syrup: In a small, heavy saucepan, boil water and sugar together 5 minutes. Remove from heat and scrape vanilla bean into syrup and add bay leaves. Set aside.

Make chocolate sauce: In a small, heavy saucepan, heat together water, sugar and corn syrup. Boil 5 minutes. Lower heat and add cocoa and cream, stirring until well blended. Add chopped chocolate and stir until thickened and smooth.

When ready to serve, bake frozen chocolate ganache cakes in a preheated 350°F oven 35 to 40 minutes. Remove from oven and let stand 4 minutes. Carefully turn each ramekin on its side and pull out cake. Peel parchment paper off bottom, then set upright to remove collar. Spoon a puddle of chocolate sauce onto center of each dessert plate. Set a cake in middle of each puddle. Surround with bay-leaf syrup and garnish with a dollop of whipped cream. Serves 6.

Note: Valrhona's secret is its high cocoa bean content, usually at least 67 percent. It is available nationwide and can be ordered through Williams-Sonoma stores and catalogs. Other good quality semi-sweet chocolate can be substituted.

Note: Almond flour is available at specialty gourmet shops. To make your own almond flour: Finely chop blanched almonds in a food processor fitted with a metal blade. Remove and measure, then return correct amount to food processor. Add 1 tablespoon of flour "borrowed" from recipe. Process until finely ground.

CHOCOLATE TART

"It's very simple," says Jean Georges Vongerichten of his chocolate tart. "It is just melted chocolate, butter and eggs, a tiny bit of sugar to take away the bitterness. There is no flour."

For pâte sucrée:
8 tablespoons unsalted butter, chilled
1 cup plus 2 tablespoons confectioners' sugar
2½ cups flour
1 egg
Ice water

For filling:
1 pound bittersweet chocolate, preferably Valrhona (see note above)
10½ ounces unsalted butter
6 egg yolks
3 whole eggs
7½ tablespoons sugar

Make pâte sucrée: In the bowl of a food processor fitted with a plastic blade combine butter, sugar and flour. Process until it forms small oatmeallike pieces. Add egg and process until blended. With motor running, add 1 to 2 tablespoons of ice water, processing until mixture just forms a ball. Lightly flour a board. Using heal of hand, break off and smear bits of pastry across board to ensure that ingredients are well blended. Remove dough from food processor bowl, press into a flat round and wrap in plastic. Refrigerate 1 hour.

Lightly flour both sides of dough and place between 2 pieces of wax paper. Roll dough out to a thickness of about ¼ inch. Carefully fit into a 9-inch tart pan, preferably one with a removable bottom. Refrigerate 10 minutes. Line pastry with foil and fill with pie weights or dried beans. Bake in a preheated 375° F oven 5 to 6 minutes. Remove weights and foil, prick tart bottom with a fork and continue baking 8 to 10 minutes longer, or until pastry is pale brown and has slightly withdrawn from side of tin.

Make filling: In a double boiler over low heat, melt together chocolate and butter.

In a large mixing bowl, beat egg yolks and whole eggs until foamy. Add sugar and beat until pale and thick. Add melted chocolate mixture and stir until it is thick and shiny. Pour into pastry shell and bake in a preheated 350° F oven 15 minutes.

Remove from oven and let rest 10 minutes before cutting. Filling will be slightly runny. Serves 8 to 10.

HOT CHOCOLATE SOUFFLE

David Bouley serves his soufflé with prune, verbena, maple and chocolate ice creams and a wedge of vanilla and banana tart. Ah, excess.

2 ounces semi-sweet chocolate, preferably Valrhona (see note above)
4 tablespoons unsalted butter
¼ cup heavy cream
Scant ⅓ cup unsweetened cocoa powder
3 eggs, separated
2 tablespoons granulated sugar
6 ¼-ounce chunks of semi-sweet chocolate, preferably Valrhona (see note above)

Prepare 6 individual soufflé dishes: Use ovenproof porcelain ramekins about 3¼ inches in diameter with ¼-cup capacity. Butter ramekins well and dust inside with sugar. Set aside.

Prepare soufflé: In a double boiler over low heat, melt chocolate and butter together.

In a small, heavy saucepan, warm heavy cream over low heat. When chocolate and butter are melted, stir to blend well. Add warm cream, cocoa and egg yolks. Stir to blend well.

In a small mixing bowl, beat egg whites until they form soft peaks. Add sugar slowly, and beat to achieve maximum volume.

Remove chocolate mixture from heat. Fold ¼ of the meringue into chocolate mixture to lighten it, then quickly fold chocolate into remaining meringue. Pour into prepared ramekins. Drop one chunk of chocolate into each soufflé. Set ramekins on a baking sheet. Bake in a preheated 400°F oven 8 minutes, until nicely puffed. Serves 6.

CHOCOLATE ROULADE

This luscious dessert has been a dinner party smash for forty-five years. From The Dione Lucas Book of French Cooking *by Dione Lucas and Marion Gorman (Little, Brown & Co., 1947).*

8 ounces dark sweet chocolate, cut into little pieces
⅓ cup water
8 egg yolks
1 cup superfine sugar
⅛ teaspoon salt
8 egg whites
½ cup unsweetened cocoa
1¾ cups heavy cream
2 tablespoons confectioners' sugar
Scraping of ⅓ vanilla bean

In a small, heavy saucepan, combine chocolate and water. Stir over low heat until chocolate is melted and smooth. Do not let it get too hot or it will separate. Set aside and allow to cool slightly.

Brush an 11-by-17-inch jelly-roll pan with vegetable oil. Line pan with waxed paper, leaving about 3 inches of paper hanging over each end. Carefully fold overhang over to form a handle. Set aside.

In a large mixing bowl, beat egg yolks with superfine sugar and salt until they are very light and fluffy. Add melted chocolate.

In another large mixing bowl, beat egg whites to soft but firm peaks. Using a rubber spatula, fold the yolk and chocolate mixture smoothly and quickly into egg whites. Spread chocolate mixture evenly on top of waxed paper. Bake in a preheated 350°F oven 17 minutes.

Take a strip of 4 paper towels, fold in half and wring out in cold water. When chocolate roll is baked, remove from oven and gently place damp paper towels on it. Cover wet paper towels with a layer of dry towels. Let chocolate stand at room temperature until lukewarm. Remove both sets of paper towels. Slide a sharp knife down the sides of the pan to loosen roll. Sprinkle cocoa all over top of roll. Cover roll with two pieces of waxed paper. Hold them together firmly with the ends of the jelly-roll pan, and carefully but quickly flip the pan over so that the roll is now lying on the fresh waxed paper and the waxed paper lining is on the top when you remove pan. Carefully and immediately remove old waxed paper lining from roll. Set aside.

In a large metal mixing bowl, preferably a cold one, or one that is put over another bowl filled with ice, beat heavy cream with a large whisk until it begins to hold its shape. Add confectioners' sugar and vanilla bean scraping. Continue beating cream until it holds soft but firm peaks. Because the chocolate roll is very delicate and can easily be broken, the best way to spread the whipped cream is to divide it into 3 rows of 3 heaping tablespoons each. Then, very gently spread it out evenly over the roll with a spatula. Carefully roll up like a jelly roll. Serve Roulade on a long rectangular cake platter, or on a wooden board covered with aluminum foil. Lightly dust top with cocoa.

The roll will keep for a few hours in the refrigerator if covered with foil or waxed paper. It also keeps very well for longer periods in the freezer. Defrost in refrigerator before serving. Serves 8 to 10.

CARAMEL TURTLE TRUFFLE TART

This caramel tart, which tastes almost like a piece of candy, is a breeze to prepare with store-bought caramels. Pile the caramel-pecan mixture on top of chocolate truffle mixture which has been spread on a butter cookie crust. From 365 Great Chocolate Desserts *by Natalie Haughton (HarperCollins, $16.95 1991)*

For crust:
1 stick butter, cut into 8 pieces
⅓ cup sugar
2 teaspoons vanilla extract
1⅓ cups flour
1 egg

For filling
1½ cups (9 ounces) semi-sweet chocolate chips
½ cup plus ⅓ cup heavy cream
1 14-ounce package vanilla caramels
3 cups chopped pecans

Make crust: In a bowl of a food processor fitted with a plastic blade, combine butter, sugar and vanilla. Process 1 minute. Add flour and process to blend. With machine running, add egg through feed tube and process until dough forms a ball and leaves sides of bowl.

Press dough evenly into bottom and all the way up sides of an 11-inch fluted metal tart pan with a removable bottom. Press a sheet of foil on top of crust and line with pie weights or dried beans. Bake 10 minutes in a preheated 400°F oven. Remove foil and weights and bake 5 to 7 minutes longer, or until golden. Let cool.

Make truffle mixture: In a small glass bowl, combine chocolate chips and ⅓ cup heavy cream. Heat in microwave on high 1 to 1¼ minutes, or until chocolate is melted and smooth when stirred. When crust is cool, spread ¾ of truffle mixture evenly over bottom. Refrigerate 15 minutes, or until truffle mixture is set.

In a large saucepan, combine caramels and remaining heavy cream. Heat over medium-low heat, stirring often, until caramels are melted and mixture is smooth, about 3 minutes. Stir in pecans. Spread caramel-pecan mixture evenly over chilled truffle mixture.

Heat remaining ¼ chocolate truffle mixture in microwave on high 15 to 20 seconds, if necessary, to melt. Drizzle with a fork over top of tart. Refrigerate until filling is set, at least 1 hour. Before serving remove side of tart pan. Cut tart into thin slices. Serves 8 to 10.

BITTERSWEET CHOCOLATE MOUSSE

"Dip a spoon into this ethereal dessert and you'll understand immediately what the word mousse is all about," says Patricia Wells of Joel Robuchon's chocolate mousse. From Simply French: Patricia Wells Presents the Cuisine of Joel Robuchon *(William Morrow, $30 1991).*

5 ounces bittersweet chocolate, finely grated or chopped
2 tablespoons unsalted butter, softened
4 large eggs, separated
1 tablespoon vanilla sugar (can be purchased at specialty gourmet shops)
¼ cup heavy cream, chilled
6 tablespoons confectioners' sugar

In the top of a double boiler set over gently simmering water, melt chocolate. (The top container should not touch the water, or the chocolate will melt too quickly. Do not cover the pan, or drops of water will drip into chocolate and alter its texture.) Add butter. Stir frequently, and remove from heat before all chocolate pieces have melted. The residual heat will melt the remaining pieces. Transfer to a large mixing bowl and set aside to cool.

In another mixing bowl, beat together egg yolks and vanilla sugar until thick and lemon-colored. Whisk egg mixture into cooled chocolate until thoroughly blended.

In a large metal mixing bowl, whip cream until stiff. With a rubber spatula fold whipped cream into chocolate mixture. Set aside.

In a large mixing bowl, combine egg whites and confectioners' sugar, whisk until stiff but not dry. Whisk ⅓ of egg white mixture into chocolate mixture. Do this slowly and patiently. Do not overmix, but be sure that the mixture is well blended and that no streaks of white remain. Transfer to a 1-quart serving bowl. Cover well with plastic wrap and refrigerate at least 1 hour before serving. Serves 6 to 8.

CHOCOLATE BREAD PUDDING

This famous dessert from Anne Rosenzweig, chef/owner of Arcadia in New York, has given bread pudding a sophistication.

1 12-inch loaf brioche, cut into 12 slices (see note)
1 cup butter, melted
½ pound bittersweet chocolate
3 cups heavy cream
1 cup milk
1 cup sugar
12 egg yolks
1 teaspoon vanilla extract
Salt

Brush bread slices with melted butter and toast in oven until golden brown.

Chop chocolate into rough pieces and place in bowl over very hot water and stir until melted. Remove from heat.

In a small heavy saucepan over medium heat, bring cream and milk almost to a boil.

In a large mixing bowl, beat together sugar and egg yolks until well blended. Slowly whisk in warm cream and milk mixture. Add melted chocolate. Strain mixture and skim off any foam. Stir in vanilla and a pinch of salt.

In a 9-by-12-inch baking dish, arrange toasted bread in two rows. Pour chocolate mixture over bread. Cover with plastic and weight down. Let stand 1 hour or until bread is soaked through. Remove weights and plastic wrap. Cover baking dish with foil. Punch holes in foil to allow steam to escape. Place baking dish in a *bain-marie* and bake in a preheated 325°F oven 1 hour and 45 minutes, or until liquid has been absorbed and pudding has a glossy look. Cut into squares and serve warm. Serves 6.

Note: If desired, you can substitute challah or any kind of very eggy yeast bread for brioche.

CHOCOLATE BROWNIE

This great brownie was created by the late Helen McCully, a former food editor of House Beautiful. From Cooking with Helen McCully Beside You *(Random House 1970).*

2 squares unsweetened chocolate
¼ pound butter
1 cup sugar
2 eggs
½ cup flour
½ teaspoon salt
1 tablespoon vanilla extract
1 cup walnuts, chopped

In the top of a double boiler over low heat, melt chocolate.

In a large mixing bowl, cream together butter and sugar until pale yellow and smooth. Add eggs, 1 at a time, beating well after each addition. Slowly add flour and salt. Blending gently with a wooden spoon, add melted chocolate and vanilla. Stir in chopped nuts and pour into a buttered and floured 8-by-14-inch pan. Bake in a preheated 350°F oven 25 to 30 minutes. Let brownies cool before cutting. Makes 2½-inch brownies.

Continued from page 26

But while the Bagatelles left the exhibition wing not to return, the renovators stayed ound for two days, watching as estimates y considered unrealistic were buried and ces ten times those were commanded. ey had decided to sit back and watch the as a kind of once-in-a-lifetime spectacle.

For me, the event was an old-world com- of manners. Contrasted with a certain all-town Connecticut auctioneer who or- those in the audience who hadn't bid to ave a dollar on the seat when you leave, rent," the British auctioneers treat their ders like gentlefolk in a posh club.

'I didn't mean to put you off," auctioneer es Miller said to one bidder who appeared falter, "but I must go on without you."

'You have opposition, I fear," he apolo- ed to another.

As each underbidder dropped out, the tioneer thanked him for participating.

Simon Howard said he is accustomed to such saleroom ceremony, explaining he often attends Sotheby's sales in London. "You know how it is; the present generation doesn't always like what the past generation has picked out," he explained, quickly adding that, "of course, the best pieces, the real treasures, will always be kept with the house."

In an interview, Howard corrected reports in the British press and *The New York Times* that he would use the auction proceeds to restore rooms destroyed in a disastrous 1940 fire when the castle was used as a girls' school. The money to fix up those rooms would come from another source, "probably a private one." None of the auction money would go towards his previously announced scheme to establish a golf course and a hotel on the 10,000-acre estate, a scheme that had brought howls of protest from preservationists.

Even the auction was not without its share of controversy. Among the more controversial objects auctioned off were some architectural pieces, including one magnificent carved and gilded doorframe. The catalog noted this door surround was "identical to two of the doorways in the Tapestry Room..." of the castle. There were also elaborate paneled doors, similar to those in the west wing's most famous bedrooms, carved moldings, carved stone chimneypieces and other fragments.

Mr. Howard was asked how he would respond to criticism that he should not have sold these pieces; that although he personally had no use for them, the items belonged in the castle and should stay with it.

"I'm afraid it's just too late," he replied, as the sound of the gavel hitting its wooden block echoed from the tent beyond.

Tracie Rozhon writes about houses and decorative arts.



HUNAN PORK DUMPLINGS WITH HOT SAUCE

24 three-inch-round dumpling, wonton or egg roll wrappers cut into rounds (Wrappers can be found in the produce section of most supermarkets.)

For filling:
½ pound Nappa cabbage leaves
2 teaspoons coarse kosher salt
¾ pound coarsely ground pork butt
1 tablespoon finely minced fresh ginger
¼ cup thinly sliced white and green scallions
1 tablespoon soy sauce
1 tablespoon Chinese rice wine or dry sherry
1 tablespoon Japanese sesame oil
¼ teaspoon freshly ground pepper (optional)

For sauce:
¼ cup soy sauce
2 tablespoons white vinegar or unseasoned Japanese rice vinegar
2 teaspoons Japanese sesame oil
½ to ¾ teaspoon Chinese chili sauce
Pinch sugar
2 tablespoons thinly sliced white and green scallions or coarsely chopped fresh coriander

Make filling: Chop cabbage into pea-size pieces. Sprinkle with 1 teaspoon salt and toss. Let stand 10 minutes, drain, then squeeze between your palms to remove excess moisture. In a large bowl, combine cabbage, pork and remaining ingredients for filling. Stir briskly in one direction until well blended, then throw the mixture lightly against the inside of the bowl 5 or 6 times to compact it. (This makes it cohesive enough to go inside the wrapper but still have a loose texture.) Press plastic wrap on the surface and let stand 30 minutes, or refrigerate up to 24 hours. Bring to room temperature before using.

To fill and shape dumplings: Line a baking sheet with parchment paper or dust with flour to keep dumplings from sticking. Put 1 level tablespoon of filling off-center in wrapper and nudge filling into a half-moon shape. Run a moist finger around the edge of the wrapper, fold to enclose filling and pinch shut at midpoint and pleat: Beginning to the right of the midpoint, make 3 tiny pleats on the near (top) side of the wrapper only, folding the pleats toward the midpoint. After each pleat, pinch the dough to join the far (bottom) unpleated side of the wrapper. Pinch the extreme right corner of the arc closed. Repeat the process to the left of the midpoint, aiming the pleats toward the midpoint. Gently pinch all along the arc to seal tightly and to thin the ridge of dough.

Transfer dumplings to tray as you make them and cover with a dry cloth. Leave ¾ inch between them; they will spread a bit as they rest. Dumplings m wrapped in plastic and refrigerated for several h cook directly from the refrigerator.

To cook: Bring a large pot of unsalted wat boil over high heat. Drop dumplings in one l Stir two or three times to separate, then cov and cook only until water returns to a boil. R cover, add 1 cup cold water and re-cover. W water returns to a boil, remove cover, add a cup of cold water and re-cover. Repeat once While you are waiting for the water to retur boil, combine sauce ingredients and divide a evenly among individual warmed serving b When water returns to a boil, turn off heat. Th dumplings with a mesh spoon to bowls. Se once. Makes 24 dumplings. © Barbara Tropp 19

SWEET PEPPER AND EGG FRIED R

3½ to 4 tablespoons corn or peanut oil
2 large eggs, lightly beaten
3½ cups cold cooked rice
1 to 1¼ teaspoons coarse kosher salt
¾ cup diced sweet bell peppers, red or gre
3 tablespoons thinly sliced white and green scallions

Heat a wok or small heavy skillet over high until hot enough to evaporate a bead of wa



ontact. Add 1½ tablespoons oil, swirl to coat pan, hen reduce heat to moderate. When oil is hot nough to puff one drop of the beaten egg on con- ict, add the eggs. They should swell and puff imme- iately. Give the mixture 3 to 4 seconds to set on the ottom, then gently push the cooked egg to the far de of the pan with a spatula, allowing the uncooked ortion to flow underneath. Continue pushing the ooked portion aside as soon as the bottom sets. When there is no more freely running egg, transfer) a bowl and break into small bits. The eggs should e soft and moist.

Wipe wok (or a large heavy skillet) clean, then re- ırn it to high heat and heat until hot enough to vaporate a bead of water on contact. Add 2 table- ›oons oil and swirl to coat pan. When oil is hot nough to sizzle a grain of rice on contact, add rice ıd toss briskly to coat and separate each grain and eat through, about 2 to 3 minutes. Lower heat im- ıediately if rice starts to scorch. If rice sticks, push it › one side and dribble in another ½ tablespoon oil om the side of the pan. When rice is hot, add salt › taste. Toss to combine, then add the sweet pep- ers. Toss to mix and heat through, about 30 sec- nds, then return eggs to pan and stir gently to com- ine. Add scallions and toss another 5 to 10 seconds ntil eggs are hot. Transfer to warm serving bowl. erves 3 to 4 as an appetizer or 6 to 8 as a small por- on in a multicourse meal. © Barbara Tropp 1991.

WOK-SEARED SCALLOPS

For marinade:
2 tablespoons rice bran oil, corn or peanut oil
2 tablespoons Japanese sesame oil
2 teaspoons finely minced fresh ginger
½ teaspoon finely minced garlic
¼ cup thinly sliced white and green scallions
2 tablespoons finely chopped fresh coriander
1 teaspoon Thai red curry paste or Chinese chili sauce

¾ pound fresh scallops
3 to 4 tablespoons corn or peanut oil
Julienned white and green scallions, to garnish

Make marinade: Combine all marinade ingredients, whisking to blend. Add scallops and toss to mix. Let stand at room temperature 20 minutes for large scallops or 10 minutes for small ones. Drain any excess marinade.

Heat a wok or heavy skillet over high heat until hot enough to evaporate a bead of water on contact. Brush bottom of pan with 1 tablespoon oil. Working with a handful of scallops at a time, sear until lightly browned at the edge, then turn and sear the other side. Transfer to a plate in a single layer. Scallops should be just-cooked and still very tender. Brush pan with oil as needed. Serve warm (ideal) or at room temperature, garnished with scallions. Serves 4 to 5 as an appetizer or 2 to 3 as a light entrée. © Barbara Tropp 1991.

STIR-FRIED SPICY LAMB RIBBONS WITH HOISIN

Look for fresh red fresno chilies in Latin or Asian markets.

1 pound boneless lamb, in one piece
1 tablespoon cornstarch
2 tablespoons cold chicken or beef stock or water
Scallions thinly sliced on the diagonal, to garnish

For marinade:
2 tablespoons soy sauce
2 tablespoons Chinese rice wine or dry sherry
1 tablespoon cornstarch
½ teaspoon sugar
1½ teaspoons finely minced garlic
1½ teaspoons Chinese chili sauce or chili oil

Aromatics:
1 tablespoon finely minced garlic
2 tablespoons finely minced ginger
¼ cup thinly sliced white green and scallions
1 small fresno chili, finely minced, or 1 to 1½ teaspoons dried red-chili flakes

Continued on page 124

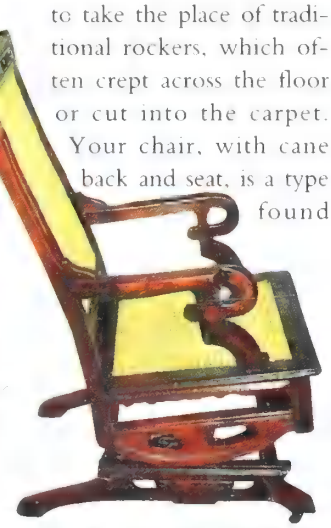


Ralph and Terry Kovel tell you where it's from and what it's wort

Q. Can you provide any information on the age and value of this rocking chair?

H. McG., Cary, N.C.

A. The platform rocker was invented in the 1840s to take the place of traditional rockers, which often crept across the floor or cut into the carpet. Your chair, with cane back and seat, is a type found



in the catalogs of the late 1880s. It is worth about $350.

Q. Recently, we purchased this child's horse tricycle. It measures 27 inches from hoof to hoof, is 30 inches high and is made of wood with a metal head and real horsehair tail. Can you give me any history?

M.L., N.Y.C.

A. Although the metal head on your horse suggests a date near 1900, a similar wooden horse was sold in London at Dunkley's Toy Shop in 1870. Collectors of folk art and toys prize these tricycles and will pay more than $1,500.



Q. My 12-inch-tall golden glass vase is not signed. Some say it is Steuben, others say Tiffany. Can you help?

T.C.N., Logan, UT

A. It is difficult to determine the difference between iridescent glass made by Tiffany and that made by Steuben or Quezal or Loetz between 1894 and 1935. Your vase is shaped like one by Frederick Carder, who founded Steuben. He introduced aurene, an iridescent glass whose color is sharper and harsher than the golden shades of Tiffany. If it is Steuben, it is worth $350. If it is a signed Tiffany piece, it is worth two to three times more.



Q. My father bought this 46-by-70-inch Navajo rug in New Mexico in 1939. What can you tell me about it?

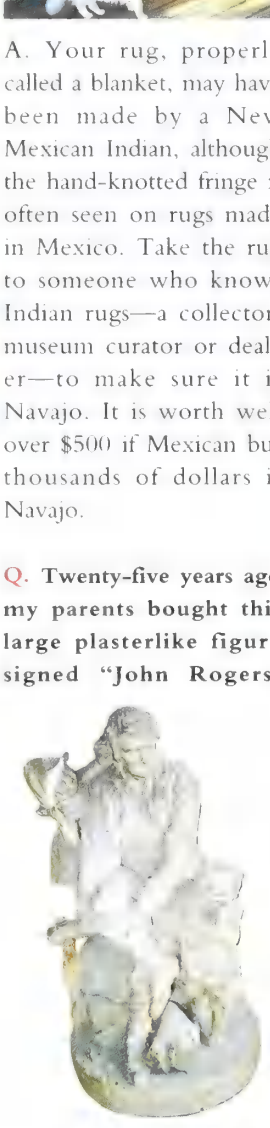
D.S., East Aurora, N.Y.



A. Your rug, properly called a blanket, may have been made by a New Mexican Indian, although the hand-knotted fringe is often seen on rugs made in Mexico. Take the rug to someone who knows Indian rugs—a collector, museum curator or dealer—to make sure it is Navajo. It is worth well over $500 if Mexican but thousands of dollars if Navajo.

Q. Twenty-five years ago my parents bought this large plasterlike figure signed "John Rogers, New York," and marked "Rip Van Winkle on the Mountains." Is it valuable?

J.M.J., Norco, CA



A. Rogers created statues that were inexpensive substitutes for the large bronzes found in the homes of the wealthy. He made eighty different figural groups between 1859 and 1892. The Rip Van Winkle figure, patented in 1871, was sold for $10 in 1888. Today, it is worth about $400 in good condition.



Q. Will you give me any information about this chest of drawers? I think it came from France, Germany or England.

C. McG., Metairie, LA

A. Your chest of drawers is in the Eastlake style, popular in America in the 1870s and 80s. Because these pieces are massive, they are more easily so in areas where hous have large rooms wi high ceilings. In your p of the country the piece worth around $2,000.



Q. We have two Victo an chairs with a carvi at the top of each. O chair pictures Christoph Columbus and the oth Queen Isabella. Can y identify the chairs a their worth?

J.C.S., Florissant, M

A. The design of yo chairs, "Louis XVI b loon back" or "medalli back," indicates that th were made between 18 and 1860. They are pro ably American, inspir by mid-century Fren cabinetmakers who we adapting earlier Fren styles. Human faces we often included as part the design but few depi ed real people. With the faces, the pair is wor about $1,500.

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Continued from page 121

For sauce:
1½ cups unsalted chicken stock
2 tablespoons soy sauce
2 tablespoons Chinese rice wine or dry sherry
¼ cup hoisin sauce
2 tablespoons unseasoned Japanese rice vinegar
1 teaspoon cider vinegar
¼ cup corn or peanut oil

6 to 8 ounces baby squash, with blossoms attached
3 to 4 ounces tender young beans, yellow and/or green
3 to 4 ounces sugar snap peas
1 small yellow onion, cut into ½-inch dice
1 small red bell pepper, cut into ¼-inch-wide strips

Cut lamb against the grain into slices ¼-inch thick. Cut slices against the grain into ribbons about ½-inch wide and 2 inches long. In a small cup dissolve cornstarch in cold stock or water. Stir to combine and set aside. In a large bowl, whisk marinade ingredients to combine, then add lamb. Toss well and cover with plastic wrap. Set aside several hours or overnight in the refrigerator. Bring to room temperature and toss again before cooking.

In a small bowl, combine aromatics. Set aside.

Make sauce: In a small mixing bowl, combine sauce ingredients, stir well, leaving spoon in bowl. If squash are thicker than your finger, cut them in half lengthwise. If beans are long, cut them on the diagonal to finger length. Separately blanch squash, beans and snap peas in unsalted boiling water until they are tender-crisp. Plunge into ice water to chill, then drain.

About 10 minutes before serving, heat 2 tablespoons oil over medium-high heat in a wok or large heavy skillet. When oil is hot enough to sizzle a lamb ribbon, add lamb. Toss briskly to sear the outside, then remove to a plate, leaving any excess oil behind. The lamb will be rare inside.

Return pan to heat and add remaining oil. Heat until hot enough to sizzle a pinch of aromatics. Add aromatics and stir gently until fragrant, 2 to 3 minutes, adjusting heat so they foam without scorching. Add onion and toss until half-cooked, about 2 minutes. Add bell peppers and toss 2 minutes more. Add blanched vegetables. Toss to mix and heat through.

Stir sauce. Add sauce to pan and bring to a simmer over high heat. Stir the cornstarch mixture to recombine and add it to pan. Stir until sauce turns glossy, 10 to 20 seconds. Turn off heat and stir in lamb. The lamb will cook in the hot sauce. Serve with Pot-Browned Noodle Pillow (see below), garnishing with a sprinkling of scallions. Serves 4 to 5 as an appetizer, 3 as a light entrée. © Barbara Tropp 1991.

POT-BROWNED NOODLE PILLOW

Adapted from The Modern Art of Chinese Cooking *Barbara Tropp (William Morrow, 1982).*

½ pound long, 1/16-inch-thin Chinese egg noodl
1½ teaspoons Japanese sesame oil
1 teaspoon coarse kosher salt
6 tablespoons corn or peanut oil

Boil noodles in a generous amount of unsalted w until cooked but firm. Drain, then rinse under cold w until thoroughly chilled. Drain again, then spread noo evenly on a lint-free cloth. Roll the cloth up loos then gently pat the roll to dry the noodles. Undo the and transfer noodles to a large bowl. Add sesame oil salt and toss with your fingers to lightly coat and sepa each strand. Take care not to break the noodles.

Heat a heavy 12- to 13-inch skillet over high heat hot enough to evaporate a bead of water on contact. 5 tablespoons oil, swirl to coat sides and bottom, then duce heat to medium. When oil is hot enough to si one noodle, coil noodles evenly over bottom of working from outer edge toward center. Press down a spatula, cover pan, then cook until underside of noo is nicely browned, 5 to 7 minutes.

Turn noodles like a pancake. Dribble the remainin blespoon oil in from the side of the pan and swirl to tribute oil underneath the noodles. Press noodles evenly with spatula. Cover and cook until browned, 7 minutes.

While the second side is browning, stir-fry the S Lamb topping (see above). Transfer noodles to a he platter. If topping is not ready, noodles may be h briefly in a 250°F oven. Mound the topping in the ce of the noodle pillow. Serve immediately. Serves 2 main dish, 4 as a part of a multicourse meal.

BERRY ICE CREAM

¾ pound (about 2½ cups) strawberries, blackberries or raspberries
¾ cup sugar, or more to taste
2 cups half-and-half
2 to 3 teaspoons crème de cassis (optional)
About 1 teaspoon freshly squeezed and strained lemon juice

Discard any bruised or moldy berries. Rinse ber then shake gently in a colander to drain. In a food p cessor fitted with the steel knife, grind ¼ cup sugar til fine. Add berries, then process 45 seconds to pu berries and dissolve sugar, scraping the bowl down halfway through processing. Add half-and-half and pro 10 seconds. Taste and add 1 to 2 tablespoons more if needed. The mixture should be a touch too swee this stage.

Strain mixture through a fine-mesh sieve, pres down and scraping bottom of sieve to get every d Add crème de cassis to taste, if desired. Add eno lemon juice to bring flavors to a peak, stirring and tas after each ¼ teaspoon. Freeze in an ice-cream make cording to manufacturer's instructions, then package tight and allow to ripen in the freezer for several ho For best flavor, serve slightly soft. Makes a gene quart. © Barbara Tropp 1991.

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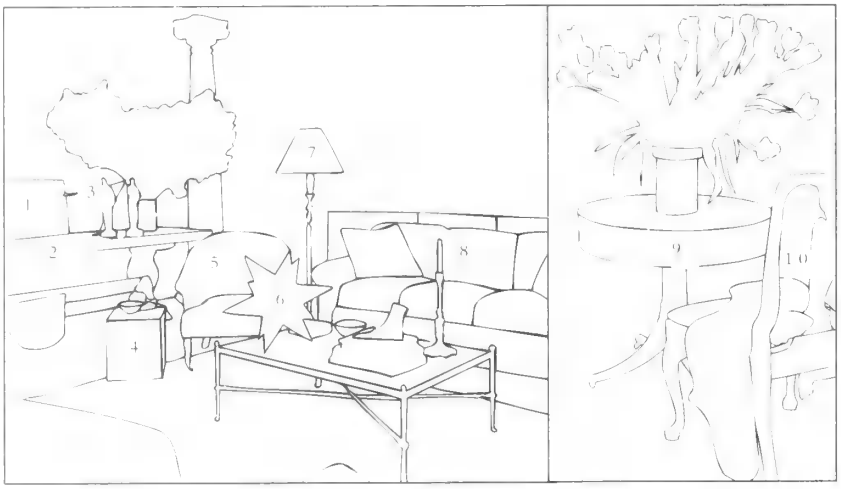
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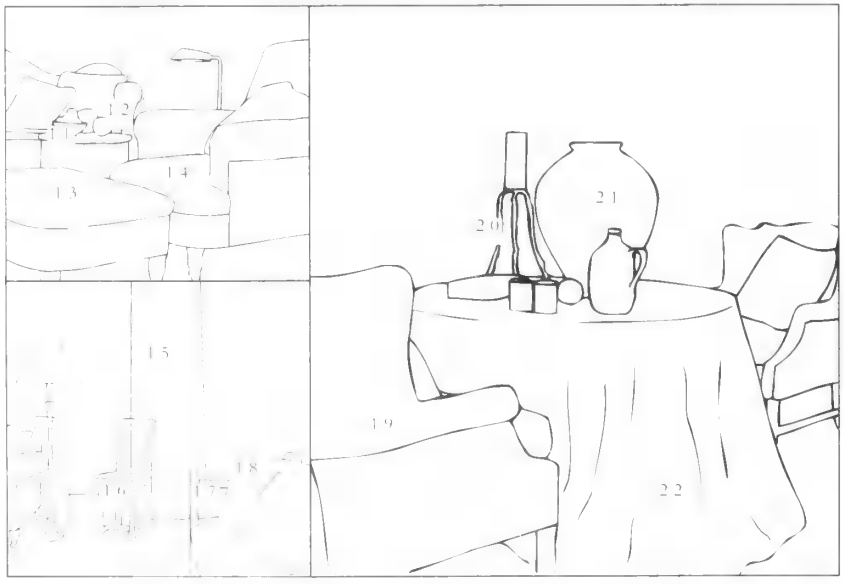
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OPPOSITES ATTRACT, PAGES 100 AND 101

1. Stone banister, Elux C. Putting—$3,800
2. Trestle table, Elux C. Putting—$4,500
3. Berenice lamp, Museum of Modern Art—$345
4. Wood block table, Robert Homma William Lipton—$1,000
5. Club chair, Hickory Chair—$1,174
6. Copper star, Robert Homma William Lipton—$400
7. Standing lamp, A. Michael Krieger—$3,000
8. Sofa, Hickory Chair—$2,249

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9. Wilton Plantation table, Hickory Chair—$911
10. Queen Anne side chair, Hickory Chair—$454

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11. Wood bowl, Tucker Robbins—$225
12. Box, Robert Homma William Lipton—$195
13. Ottoman, Hickory Chair—$574
14. Lounge chair, Hickory Chair—$1,374

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15. Fluted column, Zona—$2,400
16. French boot chair, Elux C. Putting—$2,250
17. Mexican bench, ABC Carpet & Home—$895
18. Kilim pillow, ABC Carpet & Home—$65

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19. Wicker wing chair, Hickory Chair—$1,299
20. Japanese candle holder, Robert Homma William Lipton—$750
21. Chinese jug, Robert Homma William Lipton—$3,3
22. Tablecloth, ABC Carpet & Home—$2,495

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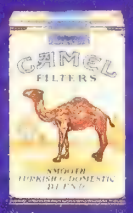
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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor

10 DESIGN WATCH **"Imperial Austria: Treasures of Art, Arms & Armor from the State of Styria,"** exhibition travel schedule: The M.H. de Young Memorial Museum, San Francisco, February 22–May 17; IBM Gallery of Science and Art, New York, June 30–August 22; Smithsonian Institution, International Gallery, Washington, DC, October 3–January 24, 1993; The Museum of Fine Arts, Houston, March 12–June 27, 1993. **"Splendors of the New World: Spanish Colonial Masterworks"**—Mint Museum of Art, 2730 Randolph Rd., Charlotte, NC 28207; 704–337–2000. **"Metaphors of Biological Structure/Architectural Construction"**—The Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603; 312–443–3600. **The Spring Flower Show: "The American Romantic Garden,"** in the Enid A. Haupt Conservatory; call for information on related lectures and events—The New York Botanical Garden, 200 St. and Southern Blvd., Bronx, NY 10458; 212–220–8700. **The Waterways of Holland and Belgium**, National Trust for Historic Preservation—Thomas P. Gohagen & Co., 224 South Michigan Ave., Ste. 220, Chicago, IL 60604; 800–922–3088. **"Looking Glasses in America, 1725–1850"**—The Yale University Art Gallery, Chapel St. at York, New Haven, CT 06520; 203–432–0611.

18 STYLE BEAT *Page 18.* **Honey Skip border,** hand-print designed by Richard Neas, #14912.06 in blue, 5" w., 22" repeat—Brunschwig & Fils, (T) 979 Third Ave., New York 10021; 212–838–7878. **Honeycomb,** from bottom left to upper right-hand corner: **Lampas Abeilles** fabric, rouge, item #31813/2, seq. # 0071, 50" w., 3" repeat, 45% acetate, 55% viscose—Clarence House Fabrics, Ltd. (T), 211 E. 58 St., New York 10021; 212–366–6120. **Sevrés covered pot,** on view at "The Cooper-Hewitt's Collection: A Design Resource" until Spring 1993—Cooper-Hewitt Museum, 2 E. 91 St., New York 10128; 212–860–6898. **Empire Bee**, #5021.01—Brunschwig & Fils, see address above. **Antique bee brooch** set in gold with diamonds, sapphires and ruby eyes, $10,000—Verdura, 745 Fifth Ave., New York 10151; 212–265–3227. **Napoleonic Striped Bee wallpaper,** #510819, onyx, 27" w., Blue Ribbon Collection VI—F. Schumacher & Co. (T), 939 Third Ave., New York 10022; 800–552–9255. **Mr. Bumble fabric** (large gold bee on red at center)—Gretchen Bellinger, Inc., PO Box 64, Cohoes, NY 12047; 518–235–2828. **Bees and Butterflies in My Garden** (Botanical No. 4)—Sputnik New Urban Environments, 815 Stuart St., No. 6, Houston, TX 77006; 713–529–4524. **White Bees** on blue ground wallpaper: **Royal Bee**, by Tim Goslin—Tim Goslin Studio (T), 9 W. Eighth St., New York 10014; 212–477–6404. **Large Bumble Bee** on hinged Daisy Box, $95—Artoria Limoges (M), Delmark Marketing Corp., 225 Fifth Ave., Ste. 410, New York 10010; 212–532–4670. **Napoleonic Bee Ribbon,** also comes in green, red, and gold, $3.75/yd.—Robert Homma Wilham Lipton (R), 27 E. 61 St., New York 10021; 212–593–4341. *Page 20.* **Sofa,** Veneto, #F889, 84" l., 35" h., 35" d. slipcovered in Swaim's pattern #3-3207-3, 100% linen, $3,500—Swaim, Inc. (M), PO Box 4189, High Point, NC 27263; 919–885–6131. *Top Center.* **Slipcovered sofa,** #1609 in golden damask, 76" l., 30" h., 47" d., $3,470—Drexel Heritage Furnishings, Inc. (M), for a dealer nearest you, call 800–447–4700. *Top, far right corner.* **Club chair,** Fair Oaks chair, #H9111, from Henredon's Natchez collection, 36" w., 35" h., 32½" d., slipcover to be ordered separately as #H9111X, **slipcover fabric,** #33–4953–278–N, as shown, $3,175—Henredon Furniture Industries, Inc. (M), PO Box 110, High Point, NC 27261; 800–444–3682. *Top left corner.* **Slipcovered sofa,** #1205, 84", $2,020 (COM), **slipcover** #5010000 in oyster white damask, #0101-92, $1,170—Pearson Company (M), PO Box 2838, High Point, NC 27261; 919–882–8135. *Left corner.* **Club chair,** T6414 chair with slipcover fabric, #9802-030, 37" w., 33½" h., 38" d., $1,695, **ottoman,** #T6404, 24½" w., 18" h., 20½" d., $872—Bernhardt Furniture Company (M), PO Box 740, Lenoir, NC 28645; 800–345–9875. *Center.* **Armless wicker chair,** with cushions, (also shown from the back) #4022-46, 36" h., in slipcover fabric #3307, Delft, $767; **slipcover**, $260; **slipcovered woven-leather armchair,** without cushions, #4165-14, 34½" h., $377; **slipcover,** #3305 Green, $169, all from Lexington Furniture Industry's Weekend Retreat collection—For a dealer near you, call 800–544–4694. *Page 22.* **Lief Swedish chairs,** shown from left to right: **Zorn**, $570; **Wheat Heart,** $370; **Gustavian,** $570; **Carl Larssen,** $550; **Haga,** $640, all prices include painted finish, fabric is extra—Lief (R,T), 8264 Melrose Ave., Los Angeles, CA 90046; 213–658–1100. **Sunflower andiron,** by Patrice Humbert, hand-forged wrought iron, 25½" h., 13" w., 23" d. (can be custom-made according to size), $1,500/pr.—La Forge Française (M), 200 A Springs Fireplace Rd., East Hampton, NY 11937; 516–324–7980. **Roy McMakin's: Large simple chair,** maple, 38" h., 18" w., 18" d., $350; **Big chair,** 41" h., 39" w., 37" d., $2,150, **small oval ottoman,** 12" h., 14" l., 10" w., $450, both Big chair and ottoman are shown in a 100% wool green grosgrain fabric exclusive to Domestic Furniture Co. (other colors and textures are available)—Domestic Furniture Co. (R,M), 7385 Beverly Boulevard, Los Angeles, CA 90036; 213–936–8206.

28 THE GREAT PRETENDERS **Niermann Weeks,** to-the-trade-only catalog, $25—Niermann Weeks (T), PO Box 6671, Annapolis, MD 21401; for a trade showroom near you, call: 301–224–0133.

32 MAKING WAVES **Hotel Triton,** 342 Grant St., San Francisco, CA 94109; 415–394–0500. **Interior design**—Michael Moore Design, 2100 Jackson St., San Francisco, CA 94115; 415–567–7955; MIKE Furniture (R), 2142 Fillmore St., San Francisco, CA 94115; 415–567–2700. *Lobby.* **Wall mural**—Will Barker, 320 Fell St., San Francisco, CA 94102; 415–558–8624. **Gold leaf wall**—One Of A Kind Design, 79 El Camino Dr., Corte Madera, CA [illegible]; 415–927–3052. **Armchairs,** gold leaf, fluted; **fabric**—Donghia Furniture & Textiles (T), 200 Kansas St., #8, San Francisco, CA 94103; 415–826–8503. **Cake Sofa; Jack chairs,** with gold-leaf legs—UV, Larry Totah Designs, 654 N. Larchmont Blvd., Los Angeles, CA 90004; 213–467–2927. **Bourne**—MIKE Furniture (R), see address above. **Harlequin tables,** gold-leaf and pomegranate casine finish—Cheryl Ledger, 643 Broderick St., San Francisco, CA 94117; 415–885–4828. **Columns**—Arlene Elizabeth, 1080 23rd St., #305, Oakland, CA 94606; 810–436–3023. **Swerve lamp,** white gold leaf; **Dervish chair**—[illegible]man & Charlton, 716 N. Citrus, Los Angeles, CA 90038; 231–931–2279. **Front-desk lamp**—Terry Ohm, Ohm Productions, 1256 Delores #2, San Francisco, 90038; 415–641–1161. *Junior suite.* **Side tables; armoire,** mahogany; **chairs; couch**—MIKE Furni (R), see address above. **Wall finish**—One Of A Kind Design, see address above.

58 LIGHT SHOW **Delight lamp,** by Frans van Nieuwenborg/Martijn Wegman, $145—Massini, 8 Melrose Ave., Ste. G192, Los Angeles, CA 90069; 213–652–1060.

66 A PROPER BALANCE *Pages 66 to 73.* **Builder:** B.R. Arnold Construction Co., Inc., 2 Tews Newport, RI 02840; 401–847–1150. **Architect:** James M. Gage, 30 Irving St., Boston, MA 02 617–726–2442. George Gravert Antiques (R,T), 122 Charles St., Boston, MA 02114; 617–227–1593.

74 THE PROLIFIC PALOMA *Pages 74 to 77.* **Bronze sculpture behind bed,** *Little Girl Jumping Rop* Pablo Picasso. **Empire swing bed,** by Rateau, in gold and silver leaf with olive-tree motif; **tapestry lows, pieces of old tapestry**; **ceramic shell lamp**—private collection. **Red cloque**, with arabesque der and fringe (silk, wool and Lurex), by Paloma Picasso—available through fine specialty and departm stores; for more information call: Lopez-Cambil, Ltd., 212–421–2260. **Mon Rouge bedding ensem** from the Paloma Picasso collection for Martex (M); 800–533–8229. **Pompeian revival table** with ma top, 19th c.—Niall Smith Antiques (R,T), 344 Bleecker St., New York 10014; 212–255–0660. **Sterli silver tray; Wiener Werkstatte vase**—private collection. *On tray.* **Sterling-silver teapot, creamer sugar bowl** with 14-kt. gold accents; **bone china,** Rue Royale pattern; **silverware,** silver-plate with kt. gold accents all by Paloma Picasso for Villeroy & Boch—Villeroy & Boch Creation (M), 974 Mad Ave., New York 10021; in New York: 212–535–2500; outside New York: 800–228–1404. **Paloma casso Mon Rouge lipstick; refillable Eau de Parfum Natural spray; nail enamel; parfum**—all f the Paloma Picasso fragrance and cosmetic collection. **Crystal glass,** by Paloma Picasso for Villero Boch—Villeroy & Boch Creation, see address above. **Compact, curtains,** 19th-c. French appliqué embroidery on black tulle; 18th-c. French fabric on chair—private collection. **Crystal glass; silver warmer,** Rechaud, by Paloma Picasso for Villeroy & Boch—Villeroy & Boch Creation, see address ab **Chair,** Serge Roche 1930s Art Deco—private collection. *On chair.* **Green, yellow and teal shant silk handbag; long black suede glove**, with silver metallic leather lining; **black and teal shantung mini book bag; teak, straw, silver and silk book bag,** all by Paloma Picasso—available through specialty and department stores; for more information, contact: Lopez-Cambil, Ltd.; see phone num above. **Red Yves Saint Laurent satin lace-up ankle boots**—Yves Saint Laurent Rive Gauche, Madison Ave., New York 10021; 212–988–3821. **Cream and black leather book bags,** with ant gold lettering; **black crepe crown belt; red and black silk sphere scarf**, by Paloma Picasso—availa through fine specialty and department stores; for more information, contact: Lopez-Cambil, Ltd., see ph number above. **Jewelry:** Amethyst, peridot and 18-kt. gold ring; hammered 18-kt. gold ball earrings, 1 gold chain-link bracelet. All from Paloma Picasso's collection for Tiffany & Co. (R); 212–755–8000. Fa on bed is 18th-c. velvet moiré. **Ombré velvet shawl; metallic gold leather clutch** with spiral moti Paloma Picasso—available through fine specialty and department stores; for more information, con Lopez-Cambil, Ltd.; see phone number above.

78 AN AMERICAN ARCHITECT'S VIEW OF ATHENS *Pages 78 to 83.* **Architect:** Hugh Newell Jac sen, F.A.I.A., 2529 P St., NW, Washington, DC 20007; 202–337–5200. **Landscape architect:** H Newell Jacobsen. **Contractor:** Archirodon, SA contact through Pankar Maritime, SA, 357–359 Meso Ave., 15231 Halandri, Athens, Greece, 011–310–6501–558. **Scale of floor plans:** 1:100 metric. *Temp spired house.* **Project architect:** Charles Parker. **Design of pool and execution of working drawi** Andreas N. Simeon, Environmental Design Company, 10, Vas. Sofias, 106 74 Athens Gre 72–42–523–72–42–812. House size: 6,015 sq. ft., lot size: 80' x 164'. Built up roof and concrete exte **Cabinets:** custom-designed by Hugh Newell Jacobsen, see address above. *Village-inspired house.* **Project chitect:** Paul Roddick. **House size:** 8,838 sq. ft., lot size: 80' x 178'. Tar and gravel roof and concrete terior. In both houses, all of the following were custom made in Greece or from a local Greek supp insulation, windows, doors, marble floors, lighting, hardware, fireplace, kitchen appliances and bathr fixtures. **Pure white paint**—Sherwin Williams Co; 800–752–8468.

FRANK GEHRY: ARCHITECT ON THE EDGE *Pages 86 to 89.* **Architect:** Frank O. Gehry, Fran Gehry & Associates, Inc., 1520-B Cloverfield Boulevard, Santa Monica, CA 90404; 213–828–6088. Gehry Collection contains chairs for contract and residential use and will be premiering in March 1 **Chairs,** High Sticking chair and Hat Trick chair, bentwood made from thin strips of laminated wood— Frank Gehry Collection from The Knoll Group, 655 Madison Ave., New York 10021; 212–207–2200 showroom information, call: 800–223–1354.

94 WOMEN WHO WRITE, WOMEN WHO GARDEN *Pages 94 to 99. Visitor information:* **Emily Dickinson Homestead,** 200 Main St., Amherst, MA 01002; 413–542–8161. Owned by Amherst College, Homestead is a faculty residence. Portions of the house, including the poet's bedroom, are open to vis by appointment 1:30 P.M. to 3:45 P.M., Wednesday through Saturday, October through May. In spring and fall, open Wednesday through Saturday only. Grounds and garden are open daily 10 A.M. 5 P.M. all year. Telephone for directions. **Harriet Beecher Stowe House at Nook Farm,** Hartford, 203–325–9317. Take Exit 46 off Interstate 84 in Hartford, turn right on Sisson Avenue and right on Fa ington Avenue. Proceed three-tenths of a mile to the H.B. Stowe House. Open Tuesday through Saturd 9:30 A.M. to 4 P.M., Sunday, noon to 4 P.M. (last tour), June 1–Columbus Day, and December. **Mount** is on Plunkett Street off Route 7, south of Lenox MA, 413–637–1899. Open from Memorial weekend to Labor Day, Tuesday through Sunday, 10 A.M. to 5 P.M., Labor Day to last week in Octo Thursday through Sunday. Edith Wharton Restoration is in the process of restoring the garden.

100 OPPOSITES ATTRACT *Pages 100 to 103.* **Designer:** A. Michael Krieger, Inc., 45-17 21 St., L Island City, NY 11101; 718–706–0077. **The library sofa** #1760-73, $2,249 (COM); **matching c chairs,** #1764-54, $1,174/ea. (COM)—James River Collection by Hickory Chair (M), PO Box 2 Hickory, NC 28603; 704–328–1801. **Upholstery fabric,** Persepoli, #301174F in green, gold, brown cream, 100% cotton chintz, 54" w., 29" repeat, $102/yd., available through architects and designe Quadrille, 979 Third Ave., New York 10022; 212–753–2995. **Reproduction trestle table** made with tique wood, $4,500—Elux C. Putting (R,T), 226 E. 51 St., New York 10022; 212–838–3850. **Anti stone banister on trestle table,** $3,800; **low four-panel wood screen** behind sofa, custom-m **reproduction Giacometti floor lamps,** $3,000—A. Michael Krieger, Inc., 45-17 21 St., Long Is City, NY 11101; 718–706–0077. **Rug**, #7451 antique sultanabad, 8' x 10', $14,800—Safavieh



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Carpet (T), 238 E. 59 St., New York 10022; 212–888–0626. **Pair of antique Indian columns,** $6,000/pr.—not available. **Antique German oak chest,** $1,295—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Wood block table with glass top,** $1,000; **copper star,** $400; **cherry bark box,** $150; **cherry bark bowl,** $125—Robert Homma William Lipton (R,T), 27 E. 61 St., New York 10021; 212–593–4341. **Cylinder vase,** three sizes available, $125–$155—Phillips Collection (M), 25-11 Hunter's Point Ave., Long Island City, New York 11101; 718–482–7676. **Basket,** $120—Be Seated (R), 66 Greenwich Ave., New York 10011; 212–924–8444. **Berenice table lamp,** $345—Museum of Modern Art Store (R), 44 W. 53 St., New York 10019. **Fossil** on stand, $150—Maxilla and Mandible (R), 451 Columbus Ave., New York 10024; 212–724–6173. **Black-and-white reproduction Maréchal zebra print,** hand-framed in England, $375—Judy Cormier, 16 E. 73 St., Ste. 4F, New York 10021; 212–517–3993. **Chinese antique pottery bowl** from Sung Dynasty (holding nuts), $200; **antique wooden figures of Joseph and Mary,** 19th-c. Spanish Colonial, $900/pr.—Tucker Robbins (R,T), 300 E. 51 St., New York 10022; 212–832–3092; The Station, 96 Station St., Southport, CT 06490; 203–254–3739. **Brass candlestick**, **antique wooden foot**—private collection. **Queen Anne side chair,** #838–02, in James River finish, $454/ea. (COM). **Wilton Plantation tilt-top table**, #25–90–60, $911. **Gainsborough chair,** #1995-11, 31½" w., 31½" d., 41 h., 18" seat height, in antique white paint finish, $1,287; **large ottoman,** #1766-89, $724 (COM)—The James River Collection by Hickory Chair (M), PO Box 2147, Hickory, NC 28603; 704–328–1801. *Pages 102 and 103: Clockwise from left.* **Gainsborough chair fabric** slipcover, Cote-D'Ivoire, 50% cotton, 50% linen, 50" w., $150/yd., available through architects and interior designers—through Randolph & Hein, 232 E. 59 St., New York 10022; 212–826–9898. **Ottoman fabric,** ticking stripe, blue, #0018007, 56" w., 100% cotton, $18, available through architects and interior designers—Quadrille, 979 Third Ave., New York 10022; 212–753–2995. **Plaid throw,** $120—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Small burled wood box,** $195—Robert Homma William Lipton (R,T), 27 E. 61 St., New York 10021; 212–593–4341. **19th-c tribal wooden bowl** with apples, $225—Tucker Robbins (R,T), 300 E. 51 St., New York 10022; 212–832–3092. **Large fluted column,** $2,400—Zona (R), 97 Greene St., New York 10012; 212–925–6750. **Antique French boot chair,** $2,250—Elux C. Putting (R,T), 226 E. 51 St., New York 10022; 212–838–3850. **Antique Mexican bench,** $895; **kilim pillow,** $65—ABC Carpet & Home, see address above. **Zebra,** billboard, tamed, $3,500—Michael Krieger, see address above. **Bench and throw pillow fabric,** in Ticking Stripe, #0018007, blue, $18/yd., available through architects and interior designers—Quadrille, see address above. **Lounge chair,** #1762-54, $1,374 (COM); **ottoman,** #1762-89, $574 (COM)—The James River Collection by Hickory Chair, see address above. **Upholstery fabric,** Persepoli, #301174F, $102/yd., available through architects and interior designers—Quadrille, see address above. **Woven ball,** $25—Robert Homma William Lipton, see address above. **Sung Dynasty antique pottery bowl,** $300—Tucker Robbins, see address above. **Octagonal table; metal sphere**—private collection. **Wicker wing chairs** #3202-55, medium mahogany finish, $1,299—Hickory Chair, see address above. **Fabric on chairs,** Ticking Stripe, #0018007, blue, $18/yd., available through architects and designers—Quadrille, see address above. **Antique Japanese candle holder,** $750. **Chinese jar,** $3,300—Robert Homma William Lipton, see address above. **Russian textile** on table, $2,495. **Russian Suzani textile on table,** handmade, 8' x 12', $2,495—ABC Carpet & Home, see address above.

104 THREE DESIGN PROS CREATE THE KITCHENS THEY LIVE IN *Pages 106 and 107: Linda Banks kitchen.* **Designer:** Banks Design Associates, Ltd., 175 W. Norwalk Rd., Norwalk, CT 06850; 203–854–5060. **Refrigerator,** #RFD 241 (discontinued, replaced by model #550...36" w., 84" h., 24" d.—SubZero Freezer Co., Inc. (M), 4717 Hammersly Rd., Madison, WI 53711; 800–222–7820. **Thermador cooktop**—Thermador/WasteKing (M), 5119 District Blvd., Los Angeles, CA 90040; 213–562–1133. **Stove hood,** #PWD—Vent-A-Hood (M), ... Box 830426, Richardson, TX 75083; 214–235–5201. **Oven,** ...9N, ...VW—Magic Chef (M), 740 King Edward Ave., Cleveland, ...; 472–3371. **Dishwasher,** #DU96N—Magic Chef, ...500 E. Edward Ave., Cleveland, TN; 615–472–3371. **Utensil ho...**, ...8059; $14.95—Conran's/Habitat (R); for stores, call 914-...-3400. **Large copper kettle,** $395; **copper mold,** $225; **18th-c.** ...ria, $495—Bob Pryor (R), 1023 Lexington Ave., New York 10...; ...861-1601. **Painting** (on side of refrigerator), *The River Dog* by Paul Havlicek; **tall copper kettle**—private collection. **Fabric** on love seat, Pali, #1146, 100% cotton—Manuel Canovas (T), 979 Third Ave., New York 10022; 212–752–9588. **Grill coffee table,** $995—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Silhouette bowl,** #F5417, $250—Mottahedeh & Co. (M), 225 Fifth Ave., New York 10010; 800–443–8225. **Andirons; white iron urns; winged angel**—private collection. **Sunburst mirror,** tin, Guatemalan, $275—Tucker Robbins (R,T), 300 E. 51 St., New York 10022; 212–832–3092; The Station, 96 Station St., Southport, CT 06490; 203–254–3739. **Beaded cornice**—Designed by Banks Design Associates, see address above, fabricated by Sean T. O'Sullivan, 92 Woodbury Ave., Stamford, CT 06907; 203–359–3548. **Metal table and scroll-back chairs**—Available at Bloomingdale's, 1000 Third Ave., New York 10022; 212–705–2000. **Wire clam basket,** $40—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Tole planters**—private collection. **Window fabric,** #4274, 45% cotton, 55% viscose—Manuel Canovas (T), 979 Third Ave., New York 10022; 212–752–9588. **Pitcher,** #820946, $29.95—Conran's/Habitat (R); for stores, call 914–681–3400. **Lighting fixtures**—Primo (R,T), 114 Washington St., South Norwalk, CT 06854; 203–866–4321. **Fabric on wing chair,** Pali, #1146, 100% cotton—Manuel Canovas (T), 979 Third Ave., New York 10022; 212–752–9588. **Green silk pillows,** $500—Le Petit Trianon (R), 1270 Third Ave., New York 10021; 212–472–1803. **Pedestal table**—private collection. **Urn lamp**—Ye Olde Lamp Shoppe (R,T), 371 Westport Ave., Norwalk, CT 06851; 203–846–2200. **Hound-handle pitcher,** #S2790, $190—Mottahedeh & Co. Inc. (M), 225 Fifth Ave., New York 10010; 800–443–8225. **Green shell box,** $360—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212–249–5563. **Bamboo pedestal table with penwork top,** #3264A, $2,400—John Rosselli International (R,T), 523 E. 72 St., New York 10021; 212–772–2137. **Berenice wall lamp,** $320—Primo (R,T), 114 Washington St., Norwalk, CT 06854, 203–866–4321. **Home Sweet Home** by Elaine Anthony (to left of couch), mixed media—Stephen Haller Fine Art, 415 W. Broadway, New York 10012; 212–219–2500. **Wall color,** #1009—Benjamin Moore (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; for dealers, call: 201–573–9600. **Floor treatment**—Custom designed by Banks Design Associates. **Cabinets above counter**—Custom designed by Banks Design Associates, fabricated by Sean T. O'Sullivan, 92 Woodbury Ave., Stamford, CT 06907; 203–359–3548. **French Quarters custom cabinets** (below counter)—Rutt Custom Cabinetry (M), 1564 Main St., PO Box 129, Goodville, PA 17528; 215–445–6751. **Wood fruit; porcelain knobs**—H & H Decors (R), 7958 Broadview Rd., Broadview Heights, OH 44147; 216–526–3788. **Metal knobs and pulls**—Sugatsune America Inc. (T), 221 E. Selandia Ln., Carson, CA 90746; 800–564–LAMP. **Countertops,** Corian, Cameo White—DuPont Corian (M); for dealers, call: 800–4–CORIAN. **Stainless-steel countertops**—Custom designed by Banks Design Associates, see address above, fabricated by Danbury Sheet Metal, 11 Trowbridge Dr., Bethel, CT 06801; 203–743–4443. **Hand-rubbed bird's-eye maple island top**—Custom designed by Banks Design Associates, see address above, fabricated by Sean T. O'Sullivan, 92 Woodbury Ave., Stamford, CT 06907; 203–359–3548. **Tiles,** Polar White #05, 4" x 6"—American Olean (M), 1000 Canon Ave., Lansdale, PA 19446; 215–855–1111. **Broadway kitchen faucet**—Waterworks (R,T), 226 Post Rd. E., Westport, CT 06880; 203–227–5008. **Wood letter rack,** $595—Bob Pryor (R,T), 1023 Lexington Ave., New York 10021; 212–861–1601. **Aldo Rossi espresso pot,** #9000276, $350—Alessi, c/o The Markuse Corporation, 10 Wheeling Ave., Woburn, MA 01801; 617–932–9444. **Canisters: tea,** #499641, $16.95; **coffee,** #499633, $16.95; **sugar,** #520276, $16.95; **pasta,** #924032, $22.50. **white ceramic platter,** #795151, $39.95—Conran's Habitat (R); for stores, call 914–681–3400. **Thermal carafe coffee maker,** #TCM201, $44.98—Black & Decker (M), U.S. Household Products Group, 6 Armstrong Rd., Shelton, CT 06484; for stores, call: 800–552–0553. **White mixing bowl,** #987417, $17—Conran's/Habitat (R); for stores, call: 914–681–3400. **White hand**—private collection. **Mixmaster**—KitchenAid (M), 701 Main St., St. Joseph, MI 49085; 800–422–1230. **Wire basket; bread box**—private collection. *Pages 108 and 109: JoAnn Roberts Kitchen.* **Architect and Designer:** JoAnn Roberts Residential Remodeling; 415–579–7620. **Contractor:** Ray S. Galli Builders, 415–342–1813. **Lighting**—Frank Neidhart Lighting Design, 415–369–0868. **Wall ovens; trash compactos; dishwasher**—G.E. Monogram, G.E. Appliances, Appliance Park, Bldg. 35, Louisville, KY 40...; 800–626–2000, attn. Merrell Grant. **Refrigerator and free...** customized by homeowner—Traulsen, 114-02 15 Ave., Co... Point, NY 11356; 718–463–9000. **Charbroiler, six-burner c... top and griddle**—U.S. Range, 14501 S.Broadway, Garden... 90248; 213–770–8800. **Mosaic tile**—by Marlo Ba... 714–494–4408. **Dining chairs,** by Arne Jacobsen—ICF (T), 5... St., San Francisco, CA 94103; 415–626–1488. **Large blue b... platter and smaller blue bowls** by Luna Garcia—Fillamento... 2185 Fillmore, San Francisco, CA 94115; 415–931–2224. *Pages ... and 111: Connie Beale Kitchen.* **Interior design, space planni... cabinet design:** Connie Beale, ASID, Connie Beale, Inc., 130... son St., Greenwich, CT 06830; 203–629–3442. **Construction, ... pentry & painting:** Conlon Contractors, 49 Greenwich Av... Greenwich, CT 06830; 203–869–4217. **Paint,** Linen White—... jamin Moore, 51 Chesnut Ridge Rd., Montvale, NJ 07... 800–344–0400. **Tile floor:** Home Styles, Slate 100; butternut; ... 12" square; backsplash: Reflecta #2-856-3—American Olean... Company (M), 1000 Cannon Ave., Lansdale, PA 19446. **Cou... tops** Gibraltar—WilsonArt (M), PO Box 6110, Temple, TX 7... **Dishwasher; cooktop; ovens**—KitchenAid, Inc. (M), 701 Mai... St. Joseph, MI 49085-1392. **Stainless-steel sink and faucet**—... Manufacturing Company (M), 2222 Camden, Oak Brook, IL 6... **Drapery fabric,** Berkshire Linen, 50% cotton, 50% linen, 54... $22.50/yd.; **drapery trim,** Berkshire Stripe, 50% cotton, 50% lin... w., $30/yd.—Carleton V Fabrics (T), 979 Third Ave., New ... 10022; 212–355–4525. **Dishtowel,** $16/for 12—Williams-Son... Mail Order Dept., PO Box 7456, San Francisco, CA 94120-... 800–541–2233. **Green tramp art heart cutout,** $120—Kelter... cé Antiques (R,T), 361 Bleecker St., New York 1... 212–989–6760. **Yellow plates; dining table; steel cafe cha... table**—Henri Burton French Antiques (R,T), 382 Greenwich ... Greenwich, CT 06830; 203–661–8529. **Rug,** Wethersfield #1 n... with blue stripes $12.95/sq. ft.; **antique glass bulb vases,** mid... c., $350/ea.—Thos. K. Woodard (R,T), 799 Madison Ave.,... York 10021; 212–988–2906. **Butter mold; yellow pot**—M... 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112 BEYOND CHINESE TAKEOUT *Pages 112 to 115:* **C... Moon Cafe,** 639 Post St., San Francisco, CA 94109; 415–775–... **Plate,** with steamed dumplings, by Lyn Evan—Sue Fisher-King... 3075 Sacramento St., San Francisco, CA 94115; 415–922–7276. **... boo tray**—Fillamento (R), 2185 Fillmore St., San Francisco... 94115; 415–931–2224. **Antique pewter serving pieces,** fro... private collection of Loni Kuhn—Loni Kuhn Cook's Tour (R),... Broderick St., San Francisco, CA 94115; 415–922–7276. **Steel ... sticks, rest and bamboo mat**—Dandelion (R), 2877 Californ... San Francisco, CA; 415–563–3100. **Ice-cream spoon**—Sue F... King (R), see address above. **Square ice-cream dish**—Dan... (R), 2877 California St., San Francisco, CA 94115; 415–563–... **Flowers,** by Christopher Wren—Hanamai (R), 1821 Steiner St... Francisco, CA 94115; 415–931–6371.

116 CHOCOLATE FIX *Dessert from Jo Jo restaurant:* **Yellow... platter,** $229/ea.; **footed compote underneath lace platter,** ... **dessert plate,** Autumn, $132.50; **cup and saucer,** Autumn, ... **wooden-handled fork,** $40; **wooden-handled spoon** $3... **tique quilt,** silk and cotton, $1,600—Solaneé, Inc. (R), 866 Lexi... Ave., New York 10021; 212–439–6190.


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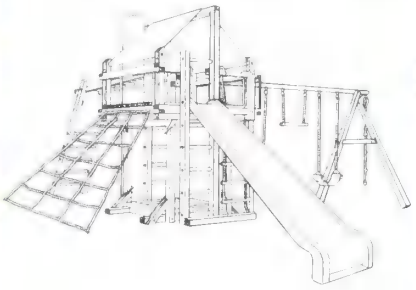
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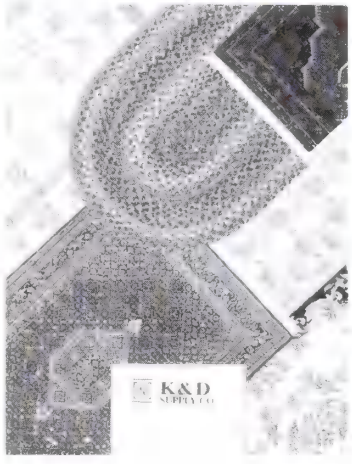


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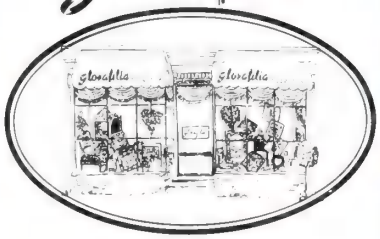
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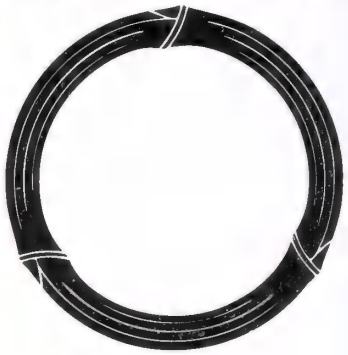
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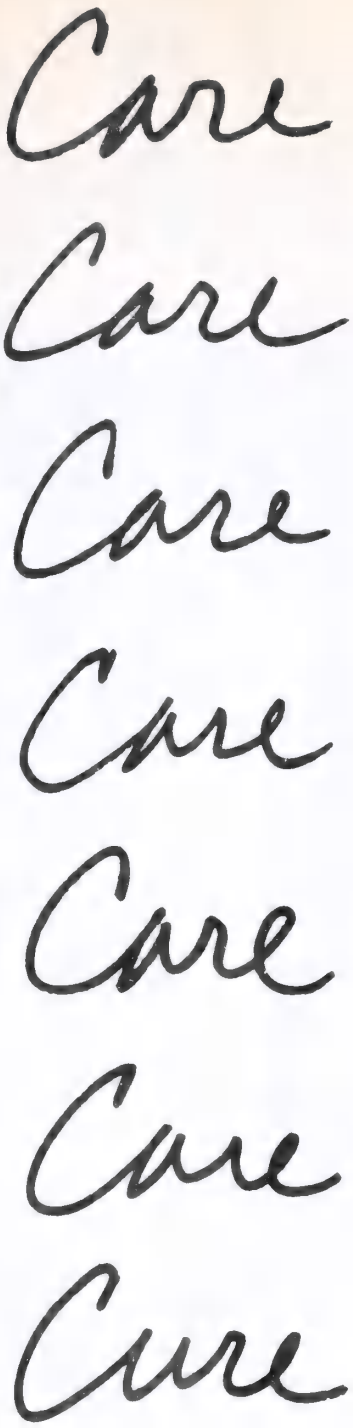
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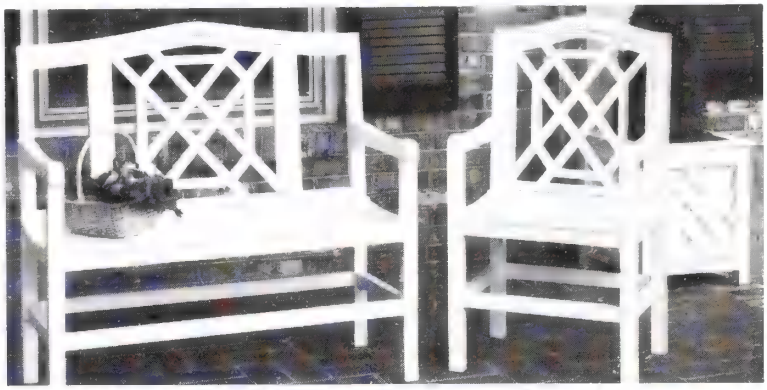


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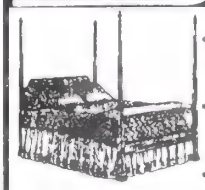




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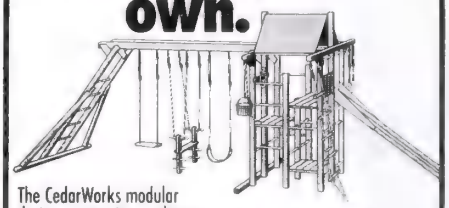
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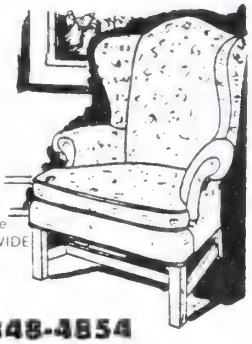
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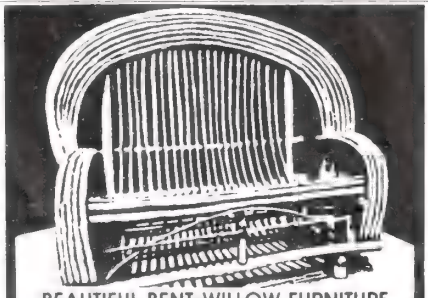


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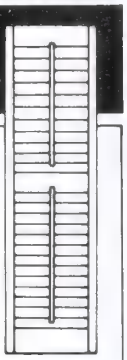
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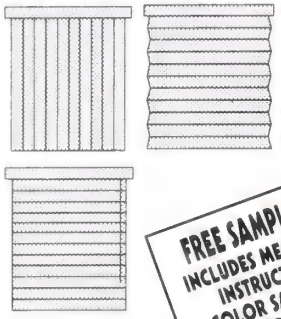
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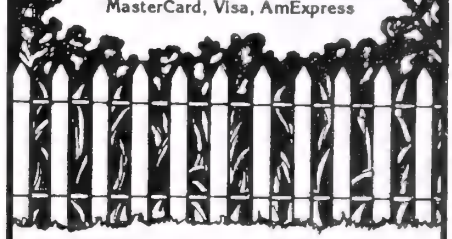
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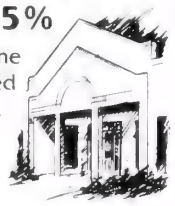
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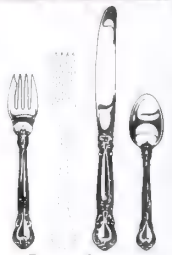


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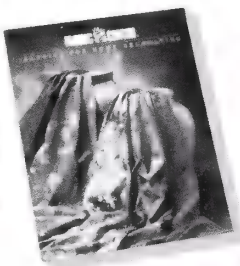
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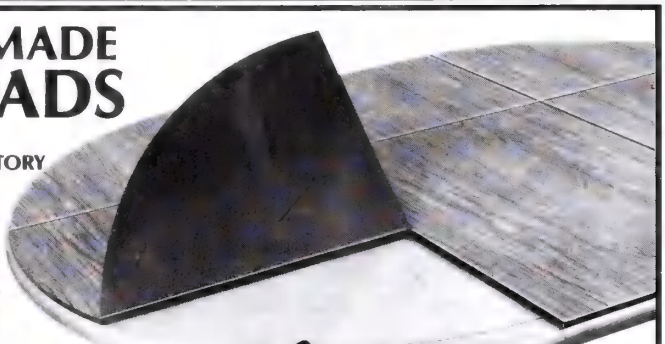
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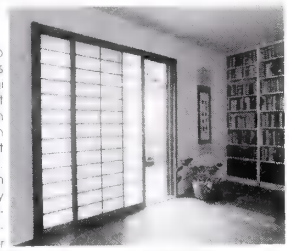
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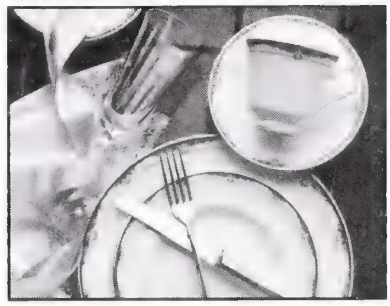
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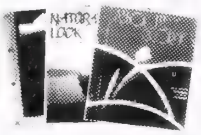
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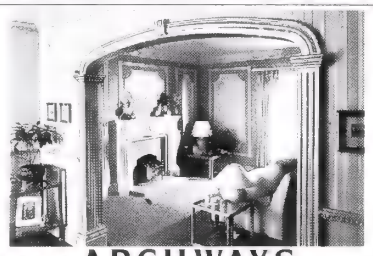
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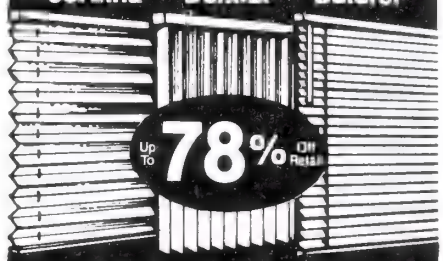
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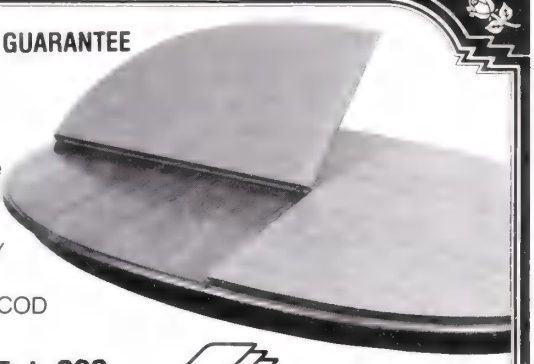
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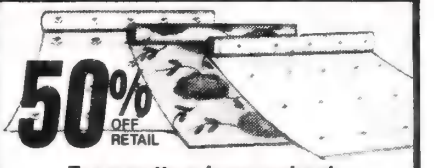
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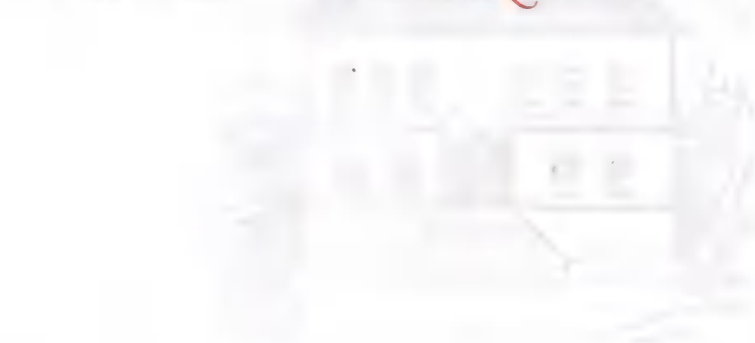
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Born to shop

TOM AND I STARTED our married life in Paris with one piece of furniture—a double bed. It was a wedding present from a bachelor friend and a welcome gift as the apartment we had rented was furnished except for a *lit matrimonial*, as they call it in France. Now we could settle in. But I could hardly wait to add some personal touches. Another friend told me he knew just the place to go. He led the way to the Marché aux Puces at the Porte de Clingnancourt, and so began my lifelong infatuation with open-air flea markets.

In this legendary market there were acres of antiques, stalls of military memorabilia—endless treasures. I'll never forget that Saturday. We had oysters on the half shell while I clutched my first purchases: four brass candlesticks that still center the table for parties at Thornhill.

The next weekend I persuaded Tom, who hates to shop, to go with me to this happy hunting ground. He was very patient. That is, until I bought a small marble-topped table. He warned me that anything I bought I would have to carry away with me "when the Russians come."

This was 1951, the cold war was on, and Tom, a journalist, might have believed there would be an invasion, but I think he was just trying to curtail his young bride's tendency to splurge. Whatever was behind his warning, I went on to buy a nest of copper casseroles that I let *him* carry back to our apartment, Russians or not.

In time Tom became more flexible about flea markets. Years later in London's Portobello market, we even bought a portrait together, of an admiral resembling Lord Nelson. "Where else could you find a hero for twenty-seven dollars?" I asked him. That clinched the deal. And now Lord Nelson or some impostor hangs on a wall in our Vermont summer house near Lake Champlain.

We often visit the flea market on Route 7 in Vermont. Tom buys a cup of coffee at the recycled school bus that sits in the middle of the market and reads his Sunday paper while I roam. Occasionally even he is tempted and buys books while I buy teacups.

The latest flea market in our life is right down the road here in Maryland, sponsored by our Butler Volunteer Fire Department. Last year, the market's first, I found bone-handled knives with "Regent St." marked on the blades. I was thrilled, and why not? A little bit of England in rural Maryland for a dollar a knife!

This year our daughter Louise and her husband, Billy, decided to rent a stall. They wanted to clear out our barn which had slowly turned into a retirement home for unused furniture. But when the big day came, both of them were busy. Louise, who had recently opened an artisan's cooperative with her friend Allison, had to tend their shop, and Billy had to continue working on an experiment at his laboratory downtown. Tom and I offered to man the booth.

> My long infatuation with flea markets began at the top—in Paris in the 50s

I was really looking forward to it since I considered myself such a flea-market pro, but I soon discovered I'm a buyer, not a seller. When prospective customers came by I became unbelievably shy. I was a complete flop!

It was Tom who made the pitch, Tom who worked the crowd. A born southern extrovert, he loved talking to the people. Strangers became friends and often became customers. He was a huge success. Now he wants to have a flea market here at Thornhill—he who hates to shop.

I told him that if this event happens, I plan to abscond for the day. And yet we *do* have rows of blue-glass mason jars in the basement, no one in the family likes the dragon plates, and my grandfather's mounted moose head is ready to go somewhere. This might be the answer. Did you say $1? Well, how about $5? Sold!

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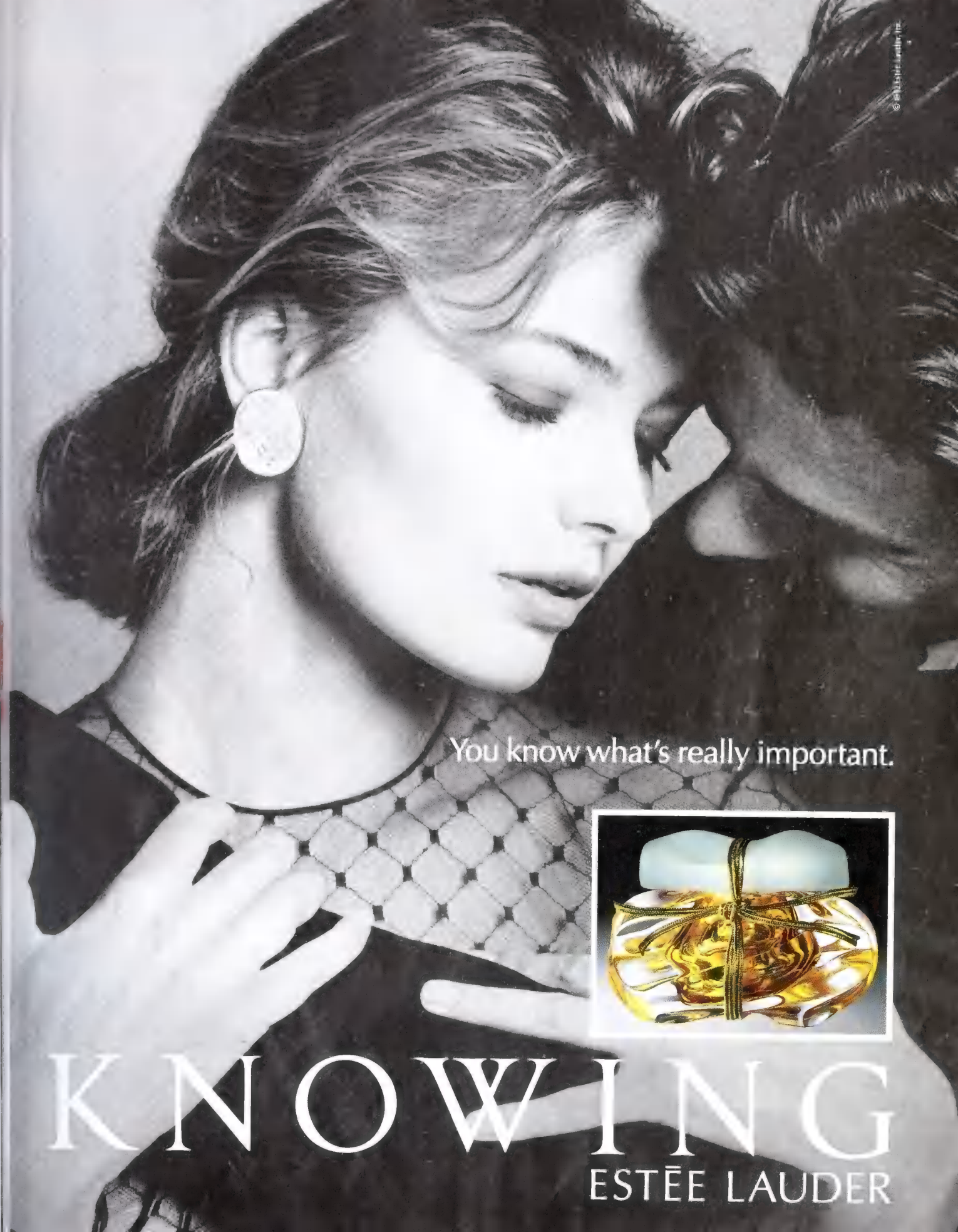
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ON THE COVER: When Rebecca Young remodeled her Mediterranean-style Atlanta house she added a terrace with stucco walls and columns. To give the terrace an ancient look she created the arbor of mossy, old tree trunks and left the Mexican tiles unglazed. See page 58. Photograph: Langdon Clay.

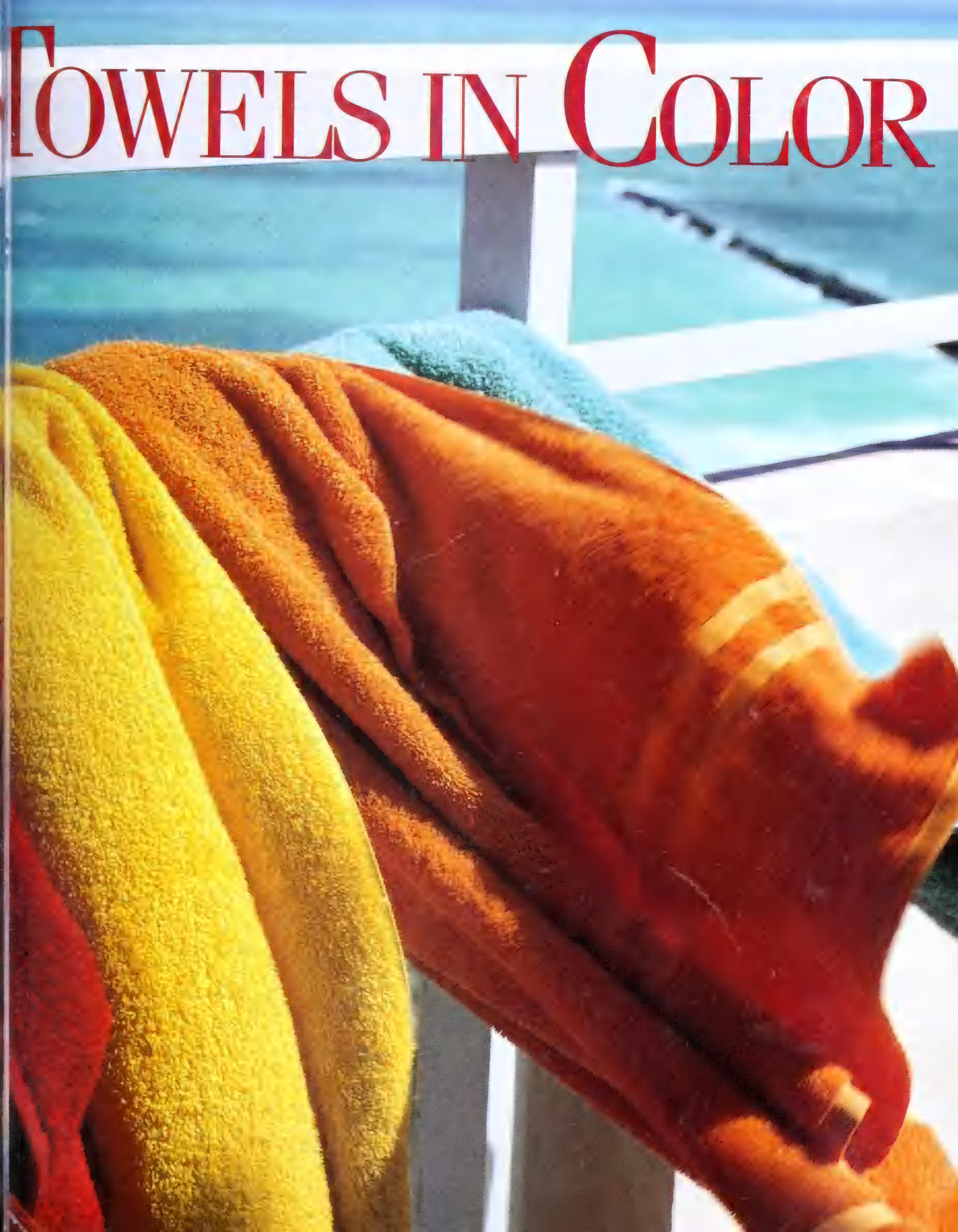

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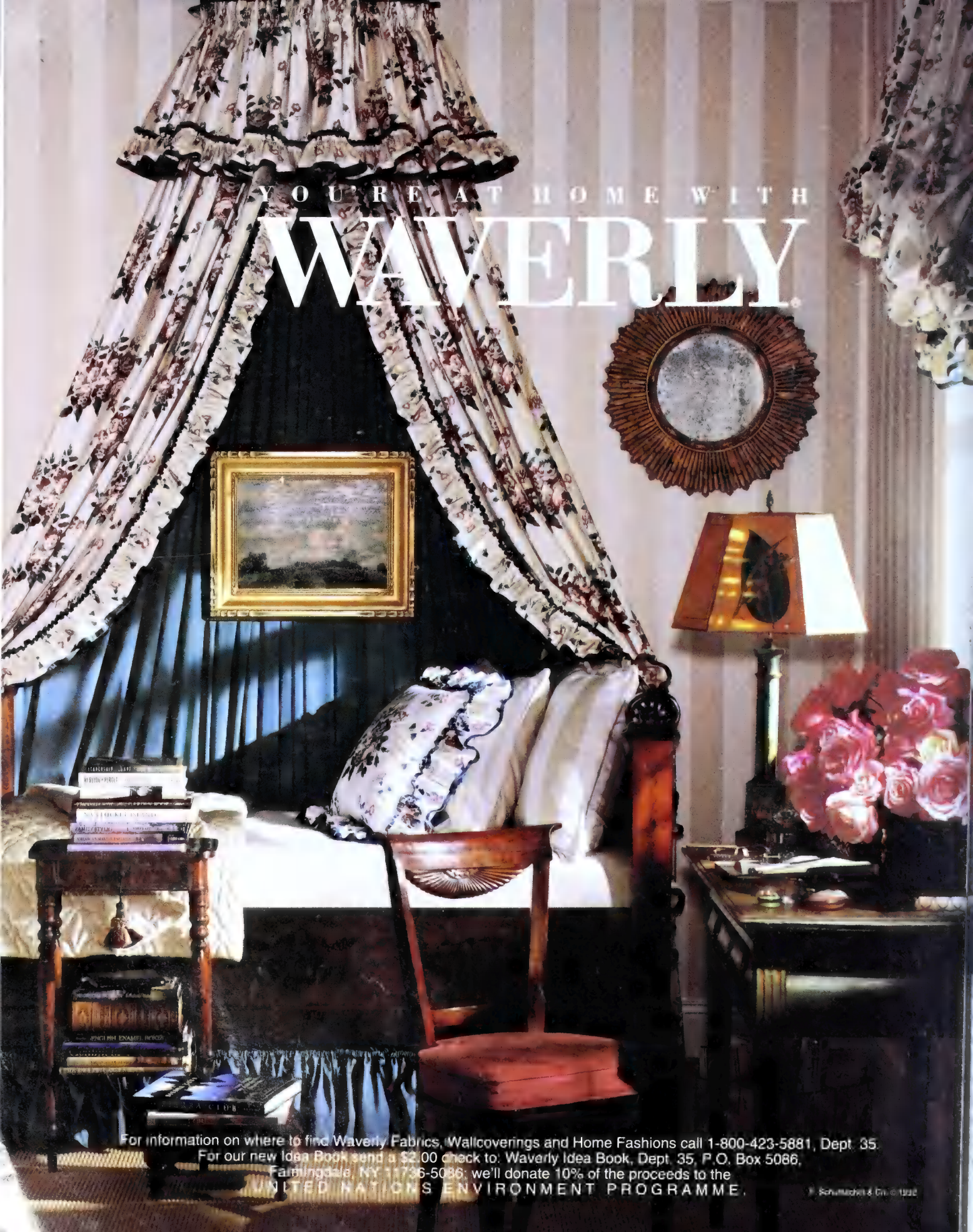


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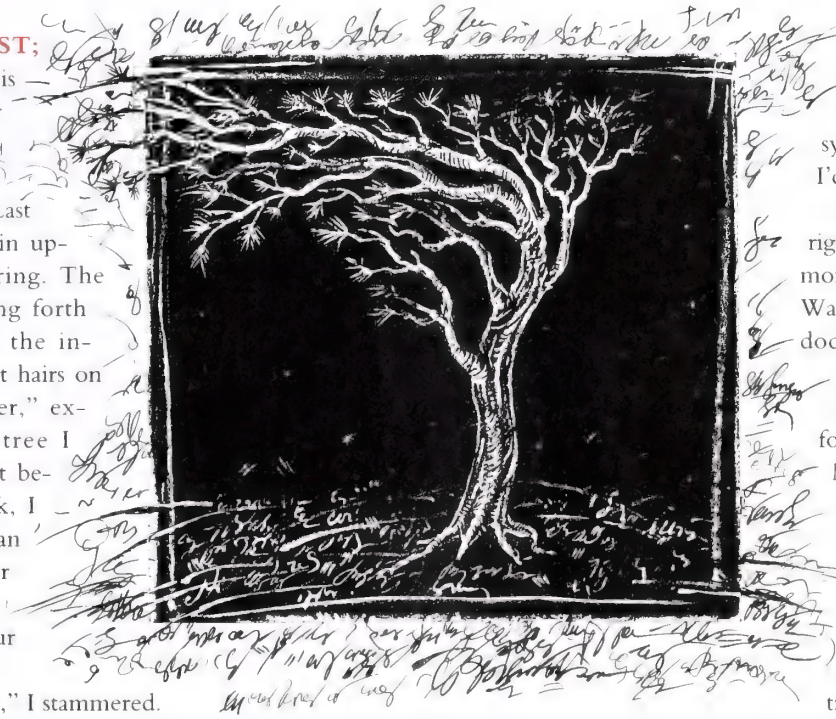
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Confessions of a dendrophile



AS RAISED IN THE WEST;
e in the East. To me a house is
a house and I can take it or
it. To feel at home I must
trees.
can't keep my hands off trees. Last
I was walking down a block in up-
Manhattan. It was early spring. The
y locusts were bravely putting forth
new growth together with the in-
ble suckers that sprout like wart hairs on
ower trunk. ("Prone to sucker," ex-
is my tree book.) At each tree I
ed to pick the suckers off, but be-
I was halfway down the block, I
ed a young Dominican woman
ning me from the stoop of her
ing.
ley, what are you doing to our
"
m...um...uh...I'm helping them," I stammered.
vertheless, I felt as though I'd been caught in one of my secret
ures. What I really want from trees is to touch them, to hold
, and as my hands creep up them, to feel for the branch that I'll
; up on, leaving the ground for the world of the sun. I have been
n to haunt Christmas tree lots, plunging my face into their
hes to catch the smell, rubbing the pine tar between my fingers.



Since I first came East two decades ago, I have loved the yellow rooms that the northern maples make in autumn when the low sun lights them, but the pines are the trees that actually sweat viscous drops of sun. This is not a metaphor: Sunlight makes the sugars in maple sap, but in pines it binds the sugar so that, touched by fire, the stuff explodes in flames.
ce in the Sierras in early June when I was 16, a late snowstorm at
) feet caught two friends and me flat-footed on the trail. By the
we camped, everything was sodden and cold. Not a twig would
fire. So we walked from tree to tree, scraping congealed drops of
esin from the wrinkles of the bark until each of us had a little
ul. We wrapped all three lumps in one twist of paper and
! it beneath the wet twigs. The first match caught, and it blazed continuously until at last the wood burned. Now I am very fond of maple syrup, but if I had to choose, I'd take pine tar every time.

I was born in Boston, Mass., right beside Harvard Yard. Six months later, during the Korean War, my father was taken in the doctors' draft. He bundled us into a black Ford station wagon and we started west for an Air Force base in the Mojave Desert. They tell me my nursing bottle exploded at an elevation of 8,000 feet, as we were crossing the Great Divide at Berthoud Pass. It must have been this shock that triggered my first memory—trees. With absolute clarity I can still see the logs laid across a mountain parking lot and the huge trees crowding right up to the edge. And I can smell the lovely acid dust that hangs in the forest air, yellowing the light.

The Mojave in southern California did not entirely lack trees. There were willows by the river, but they didn't really count. There's something wrong with a tree if you can't stand under it without getting your feet wet. To my three-year-old eyes, my father's tomato vines took the place of trees. Trained up thick stakes and smelling of that sharp tomato musk, they were as much greenness and verticality as the desert could produce. I loved watching my father hand ripe tomatoes through the kitchen window to my mother; it seemed to make her cheeks turn pink.



About that time, my father decided that although he'd been trained for surgery, he did not have a surgeon's hands. So that he could be retrained, we migrated to Millbrae, a newly planted suburb south of San Francisco. Once there might have been trees in Millbrae, but if >

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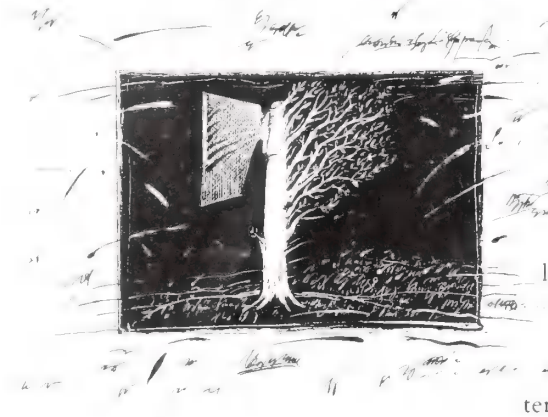


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THE SIGN OF A GREAT COOK℠.

© 1992 Jenn-Air Company

so, the developers had gotten rid of them, replacing them with sod and low juniper on a landscape from which they'd scraped the topsoil to make level plots. Since my parents were no longer living in an official desert, however, they determined to plant trees. They brought home a brace of paper birches, plugging them into the hardpan just beyond the edge of the concrete patio in the backyard. Their height was terrific, their exfoliating bark mysterious, but they were as skinny as broomsticks.



My parents had a tender regard for them—born of the pain it had cost to plant and nurture them in the stiff clay—but I had discovered other trees. Way up the hill, where the street ended abruptly, there was a fat grove of eucalyptus. The tracks of bulldozers zigzagging in the mud all around it suggested the frenzy of a wish to destroy them and push the street all the way to the sea. But this had not happened yet.

> Much of what I know of tenderness comes from planting trees with my father

These days, a lot of people are not sorry to see a eucalyptus go: It's an exotic from Australia and a mess. But the eucalyptus represents a definite advance over the eastern tree in the matter of deciduousness. It doesn't just lose its leaves in autumn; it drops leaves, pods, flowers, and great chunks of bark as tall as a man, all year long. So much falls from it that it is hard to see how anything is left. When a winter storm blew in, to stand among the eucalyptus trees was like having a house come down on your head. It was wonderful.

Someone had long ago planted these shedding behemoths up and down El Camino Real, so it was through a double file of eucalyptus that our parents drove my baby brother Jeff and me to the third and final family home. Hillsborough was a privileged town, as they made certain to let us know, where the schools were better than private schools, and where by law there were neither shops nor sidewalks. We left the eucalyptus behind. Instead, there were live oaks, redwoods, and increasingly, cedars, firs and pines. Ever since Hillsborough I have been sure that the finest privilege of the privileged is to live among trees.

From the moment we reached the driveway—we couldn't even see the house!—I knew that we had moved to paradise. Three decades later my father, now widowed, lives there alone. When I visit, the rooms seem as small as my parents had often complained they were. The poplar tree has been topped, three of our favorite pi and deodars are gone, but the place remains thickly cloaked in i mense trees. Still today, the trees put me in my place, show me true scale. Atop the highest pinnacle of the Atlas cedar in front whose trunk is as broad as the 49ers' huddle—a swaying red-tail hawk looks no bigger than a sparrow.

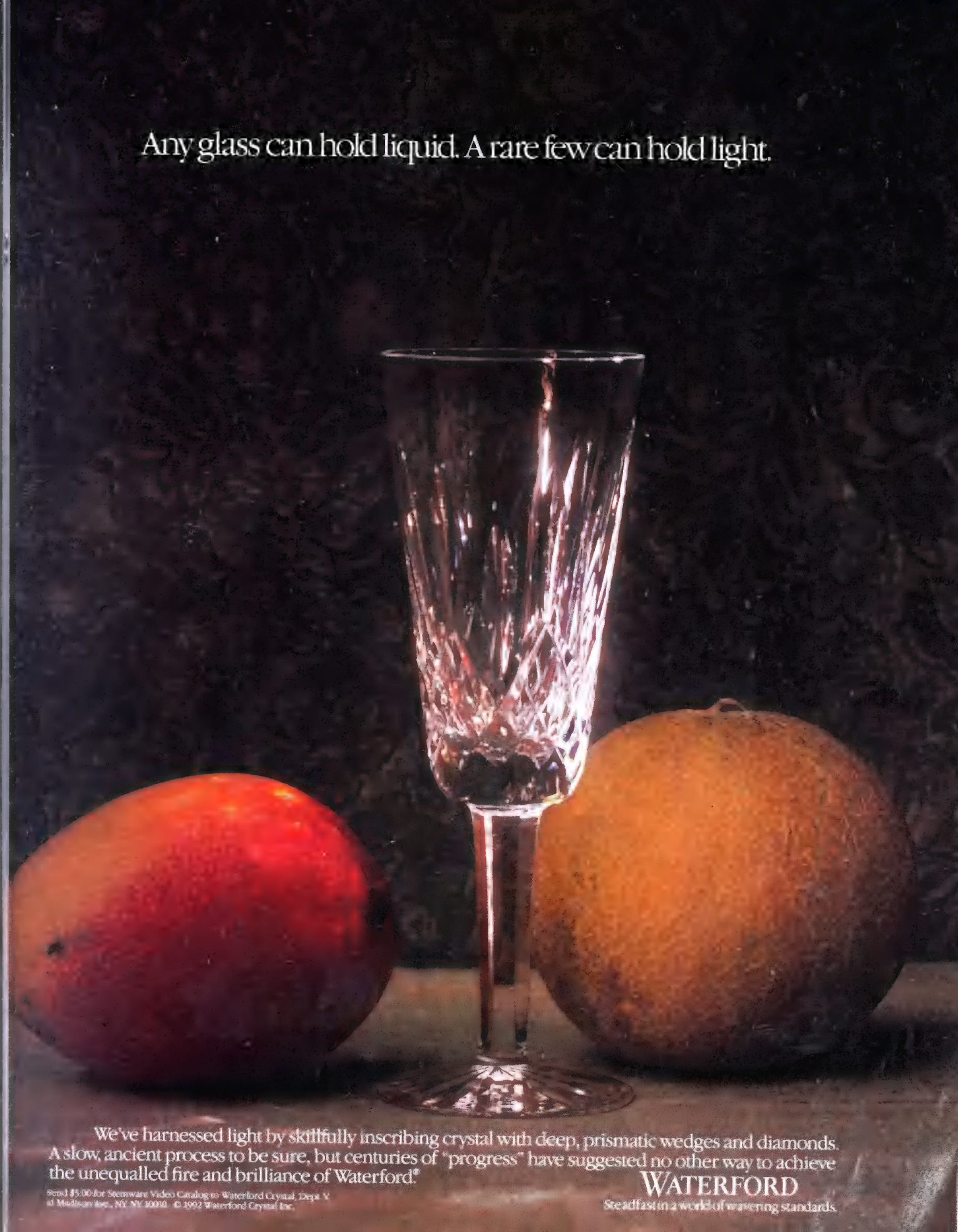
But when we were kids, we were not pious about trees. We j lived in them. They were our allies, our adversaries, our summ homes, our theaters. One 50-foot pine bowed out over the roug paved road, right at the corner where the occasional passing would have to slow. At first, my brother and I were content to spy the unsuspecting travelers. From our hidden perch directly above windshields we saw every movement of lips and eyes. Later we beg to drop pinecones. Inevitably, we decided to experiment with a wa balloon. The direct hit, the surprise, the squealing of brakes made shouts, the capture and the day spent in our rooms almost worth it.

Robert Frost wrote that home is the place were they have to t you in, but our home could only take so much of my brother and before the foundations shook and mother trembled, shouting, "Ou Then the trees would take us in. trees always sheltered our dreams. could design elaborate battle sce among the lower branches, suspendin toy Stuka bomber stuffed full of fi crackers, dawdling an hour before lig ing the fuse. Higher up were branches that we knew like we kn our mother's arms; we would sw there by our knees at a great height. Above that was the frontie the air. There in the country at the top, the branches were wrist-th and the trunk itself dwindled to the width of our chests. This was first inkling of a sexual embrace, swaying in the wind at the top pine, terrified exhilarated, w the sense that at e end of the pendul arc, the trunk wo break. I felt th the trembling something I did understand, wilder world.



There was tree that defe us, yet we loved it more than the others. I don't know why. one of its branches was low enough to climb, as though the thing deigned to let us sit on its knee. More baseball games than I care t

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remember ended when the tree swallowed a pop fly. It is a Monterey cypress that was there when the house was built in the 1930s and will doubtless be there when the house is gone. Since I first saw that tree, two generations of neighborhood children have grown up and moved away, earthquakes have cracked the neighbor's walls, the lemon tree and the pittosporum have died in a freeze, the proud, brittle poplar—once the tallest tree for miles around—has lost its top. But the cypress keeps quietly adding to its girth and its impenetrable ranks of dark green branches. Now its cantilevers have almost reached as far as the house. Under this tree, if anywhere, is our family home.



Here we came to regard shade as the natural condition of the earth. That our father should increase it by means of planting still more trees did not seem odd. With one old spade and three pairs of shoulders, we planted apples, maytens, and the avocado that my brother Jeff had grown from seed. I remember so clearly wedging the earth from the hole, watching my father's pleasure in measuring the right depth, placing the tree, covering the roots, tamping the earth. I also remember his comical consternation on planting an abutilon when he hit a sprinkler pipe and found his hole turning into a little pond.

Let other people admire the coiffed arrangement of their perennials. Gardening for us was the shepherding of trees; it was work shared among us for no other reason than my parents' whims. Though I frequently complained about it, I swear that much of what I know of tenderness comes from planting with my father. Then I learned something about care and grace.

Recently I was out west on a business trip and visited him briefly. He has a pink-tiled bathroom on the second floor where once my head scarcely reached the sink. In the morning of my last day there, I had just shaved when I began to notice a beaded drop in the pink sink, fixed on a needle of a shadow.

"What if he sells this house?" I thought. "Well, I guess I have outgrown it anyway." The shadow moved. It was made by the tip of a cedar branch, now grown all the way to the verge of the window. "But what will I do for trees?"

Later that afternoon, he asked me to climb up one of the deodars to change a light bulb that is supposed to shine down on the driveway. When my feet left the ground, I f that old tingling of fear and excitement running from the nape of t neck to the groin. But something was wrong. My arms were long it was easier to reach from branch to branch, yet I felt as though I w dragging some weight behind me. I was. It was my body.

My father stood below. I remembered when I was a boy and h body had the girth, the solidity and the incipient softness that mi has now, and when mine was as light and taut as my eight-year-o son's. My son's body is the instrument of his wishes. Sometime b tween the ages of 35 and 40, it seems, wish and body con unglued. My tree-climbing days are over.

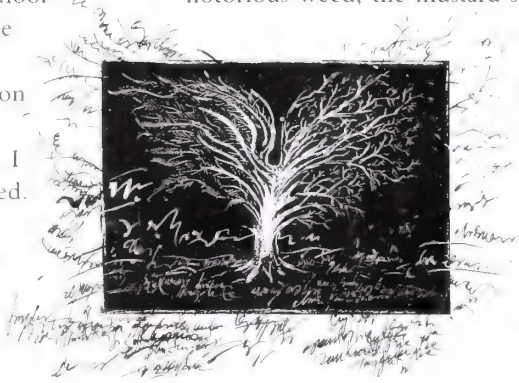
So now, in New York, in a vacant lot famous for its rats, I te the trash trees. That's what horticulturists call them. Silver maple a ailanthus. Woody weeds, they are sho lived and weak in the branch. They a ecologically incorrect, I realize, but I lo to prune them and to help them grow may not be much of a gardener, but I shameless dendrophile.

> I am sure that the finest privilege of the privileged is to live among trees

My son and I visit a nature sanctua in New Jersey where once, after a hea storm, we found a big carp trapped in pool and unable to return to the por Herding it through a gap between roc Sam found a way to save it. Proudly, we told a ranger what we done. "A trash fish, you should have let it die," he said, and it w all I could do to keep from strangling him on the spot.

When a creature is struggling to live, you help it if you ca When I was eight, I went out to the bus stop early one morni The Monterey cypress towered over my head. And there on t ground was a robin, too drunk on the fermented pyracant berries it had eaten to move. It pecked when we tried to pick up, so we called my father. He appeared in his gray suit, t stethoscope sticking out of one pocket. He lifted the bird desp its biting him, and set it on a fence.

It might be that a cat got it, but I prefer to think it recover and flew up into the safety of the impregnable cypress. Even t notorious weed, the mustard seed, deserves a chance to live, for it says in Matthew, though t smallest of seeds, when it is gro it becomes a tree and the birds the air nest in its branches.



William Bryant Logan writes for House Beautiful and other magazine. He has published several books on gardening and is currently writing a book on the anatomy of soil which will be published in 1993.

N
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Out of Africa and into our rooms: native crafts plus the fabrics and furniture they are inspiring now

1. ANCIENT SYMBOLS used by warriors come home in a cotton moiré from the Segranti Collection, $96 a yard. *From Christopher Hyland, through designers: 212–688–6121.*

2. COWRIE SHELLS add intriguing texture to handwoven baskets, $80 to $150. *At Craft Caravan: 212–431–6669.*

3. BORROWING AFRICAN textile patterns, Maxime de LaFalaise hand-painted a triangular chest from the 50s, $3,000. *At Judith Goldberg Gallery: 212–288–1276.*

4. HAMMERED IRON makes a chair both primitive and elegant, $1,900. *From Keller Williams East, through designers: 212–593–2060.*

5. BOLD GEOMETRICS emblazon ceramic dishes by Gary di Pasquale, $55 each. *At Barneys New York: 212–929–9000.*

6. TRADITIONAL MOTI enliven Maxime de LaFalaise's chair, $1,500 a pair. *At Judith Goldberg Gallery: 212–288–127*

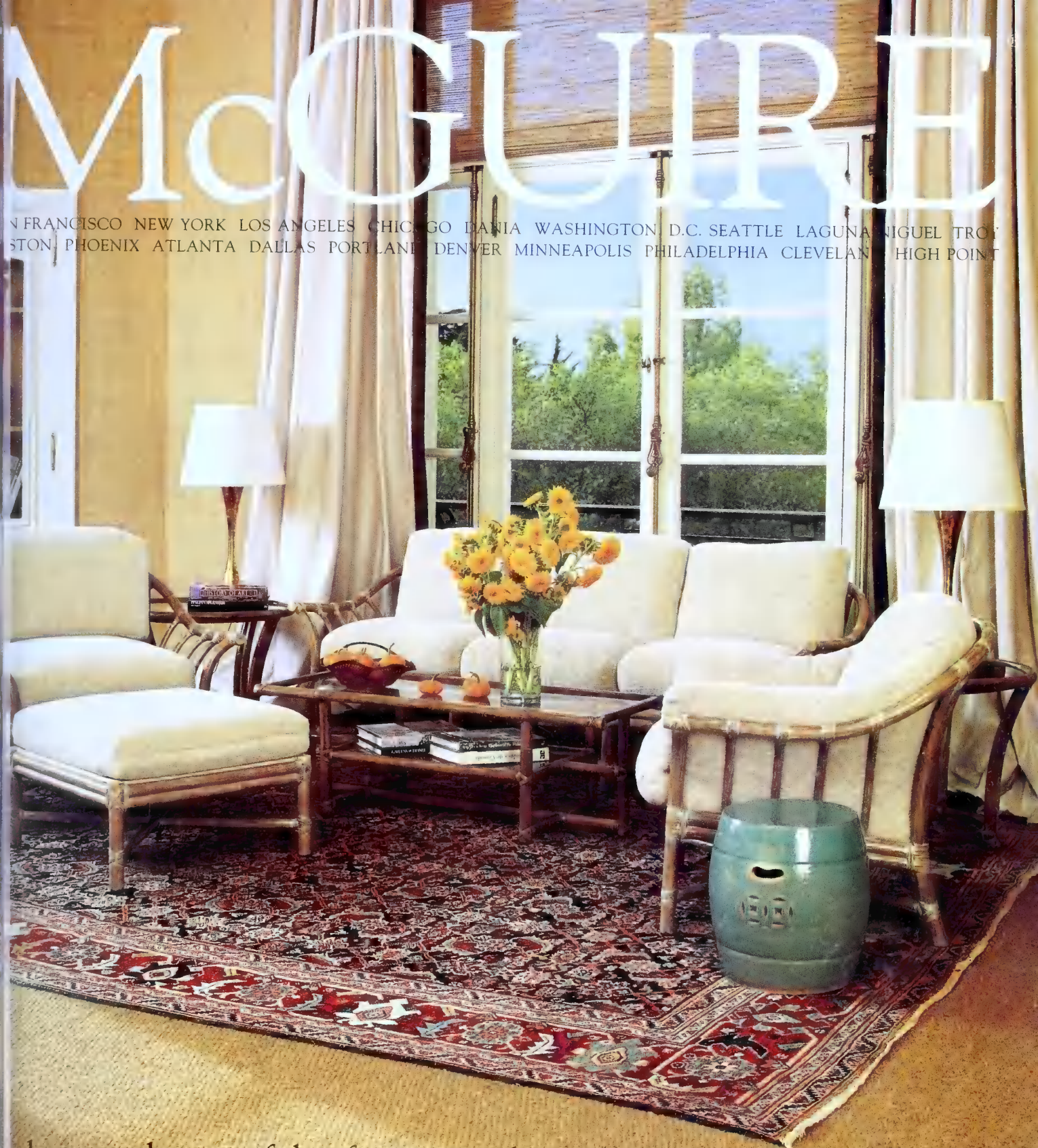
7. OAK TOPS A TRUNK with pearwood-and-bronze stu by Garouste and Bonetti, $5,8 *From Neotu: 212–982–0210.*

8. CRAFT CARAVAN imports African fabrics, folk art furniture. *Call: 212–431–6669*

9. THE SEAT OF CHOIC is the stool. Brooklyn's Chris Lehrecke carved his in mahoga and added bronze accents, $1,200. *From Chris Lehrecke Furniture: 718–783–9150.*

10. BANANA BARK MA by Chateau X bring exotic flav to table, $28 each. *At Barneys New York: 212–929–9000.*

11. CARVED MAPLE is woven with rush for a screen $1,550 per panel. *At Dialogica: 212–966–1934.*



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HAVE A BALL: Fill a bowl with artist Constance Leslie's playful Raku-fired spheres (above) for a centerpiece, $45 to $150 each. *From the Whitney Museum's Store Next Door: 212–606–0200.*

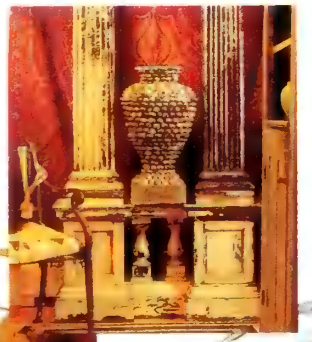
FALL HOOK, LINE AND sinker for the 1930s decoys used by Minnesota ice fishermen (top), $40 to $150. James Robedee made his contemporary carousel (top right) from found objects, including an old circus box; he hand-carved each tiny hors $3,000. Other folk-art finds: 20s wooden circus drum with Moon Mullins cartoon, $575; 19th-century factory forms us to steam and shape leather glo (thumbs were sewn on later), $375 each; cast-iron bull, onc used as windmill weight, c. 1915, $2,400. *At The Splen Peasant: 413–528–5755.*

ANCHOR A ROOM with a strong piece like the 29-inch-tall wooden yacht wi canvas sails (center), $200. *At Adele Lewis: 212–594–50*

IMPERIAL LINES and sumptuous teak distinguis caned chairs from John Rogers based on British and Dutch Colonial designs. Left, from top: Surabaya loun chair, $460; Raffles dining chair, $385; Planter's moon-gazing chair, $570. *At Terrac 516–283–7209.*

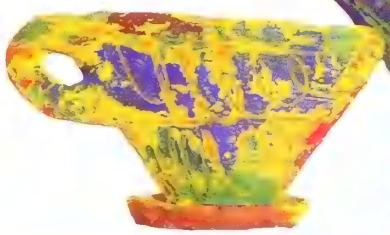

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STEEPED IN Minoan and Etruscan references, Linda Hoffhine's tea service sculptures (left) are molde from clay, then painted by hand: cup, $100; pot, $125. *From Barneys New Yor 212–929–9000.*



GLOWING PRAISE goes to Winifred Ross for her inspire use of clay and steel in her winged lamp with silver-leaf paper shade (left), 32 inche high, $700, and double lamp (bottom), 68 inch high, $800. *At Mario Villa New Orleans Gallery: 504–895–8731.*



RESERVE A BOOTH at Chicago's Italian restaurant Vivere, where the Jordan Mozer–designed interiors go baroque (above). *Vivere: 312–332–4040.*

FOLK ART IS FASHIONABLE— but often costly. Find affordable pieces at the Massachusetts shop of Sid Schatzky and Shelley Geffner (top): iron chair with neoclassical lyre detail, $400; paisley throw, 11 by 6 feet, $675. *Geffner/ Schatzky Antiques & Varieties: 413–528–0057.*



CLASSICAL IMAGERY, bold colors and exaggerated scale give Pop Art appeal to hand-screened wallpapers by Tim Goslin (far left to near left). A custom 5-yard roll, 27½ inches wide, from $50. *Tim Goslin Studio: 212–777–6404.*

TIMING IS EVERYTHING. Pewter Nautilus clock by Kirk-Stieff (center) plays on o renewed interest in nature, $75. *From Lenox China and Crystal: 800–635–3369.*

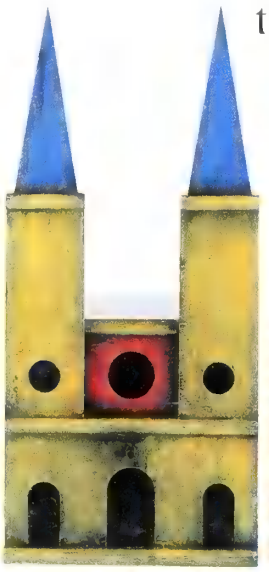


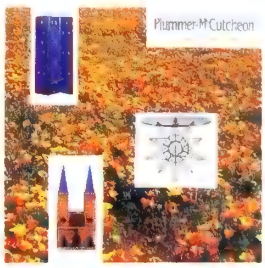
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FOLK MEETS mod in the pages of Plummer-McCutcheon, a catalog with decorative accents that run the gamut (near left). This latest venture by Hammacher Schlemmer commissions limited editions and scours Europe for new Italian glass, French porcelain and fine clocks made in England. A churchlike birdhouse with steeples (top far left), $200; 800–395–7005.



A TISKET, A TASKET this moss and metal basket (left center), $95, is from The Hemmeter Collection, a cache of accessories with a dash of Oriental flavor; 800–533–9660.

THE ACCORDION catalog of The Chantecaille Collection (below) unfolds to reveal what could be the contents of a discriminating SoHo shop. Just a few items are selected for each mailing. Our favorites: hand-blown glass tumblers, $49 each; Kevin Walz's copper-mesh-shaded lamp, $596; and abstract-patterned rugs by Claude Picasso, $4,500; 800–253–0875.



IN SOUTHERN FRANCE six potters are throwing reproductions of 18th-century Provençal tableware for the firs catalog (above) from Le Fanion a Greenwich Village shop specializing in French antiques. Their lead-free wares include (top right): ripe-red bowl with jug handles, $28; pitcher with flowers, $80; polka-dotte creamer, $48; 800–258–8760; New York, 212–463–8760.



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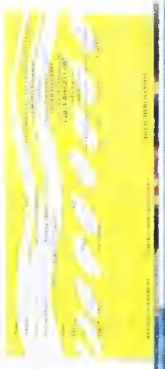
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The garden at Hill-Stead in Connecticu (left), designed by Beatrix Farrand in 19 was rebuilt and replanted in the mid 198 Below: In the Collier garden on Mount D Island in Maine, there was more to wor with—paths and hedges remained.



In bloom again

Five lost gardens of a major American landscaper have been re-created according to her plans and planting lists

GARDENS SELDOM SURVIVE after their original creators and benefactors are gone. Unlike old buildings, which can withstand years of neglect and abuse, gardens are delicate and ephemeral. It is not surprising, therefore, that of the gardens Beatrix Farrand designed—more than 150 between 1891 and 1959—only two have been preserved intact in the years since she created them. In the past decade, however, five gardens of this American landscape architect have been restored. These restorations are a cause for celebration among Farrand's admirers, but even more important, they give the rest of us an opportunity to see the work—too long forgotten—of one of our most brilliant garden designers.

In her time Farrand was an imposing presence in the American garden. A designer of rare artistic vision, an accomplished horticulturist (which many designers are not) and the only woman among the seven founders of the American Society of Landscape Architects in 1899, she created gardens on the East and West Coasts, in public parks, on campuses and private estates.

Born into a well-to-do New York family, Farrand traveled to Europe and the British Isles when she was young, and at the age of 23 she went abroad again to study the gardens. She saw the great Renaissance splendors of Italy, the estates of England and visited Gertrude Jekyll's own garden at Munstead Wood. Farrand greatly admired Jekyll's work, especially the borders overflowing with lush perennials, and when she began to desig own landscapes she massed flowers blended colors in the Jekyll manner.

You can see elements of both Italian English traditions in four of the newly stored gardens—the Sunken Garden at Stead in Connecticut, the terraces at Mount in Massachusetts, the rose garde the New York Botanical Garden and a College of the Atlantic in Bar Har Maine. The plans are formal, but the fl are planted informally. The fifth garden stored by Elizabeth and Sargent Collie Mount Desert Island in Maine, is mor formal, in keeping with the modest sc the summer cottage it adjoins.

The current revival of interest in Far which began in the late 1970s, gathered momentum with a symposium on her work at Dumbarton Oaks, in Washington, D.C. 1980 and was further encouraged by a exhibition of her designs at the Wave H

BY PETER LEMOS

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ns in Riverdale, New York, in 1985. e events led not only to a better under- ing of Farrand's place in the pantheon of ican landscape architects, but also to the very of a number of forgotten gardens. task of discovery and restoration has made easier by the exacting plans Far- executed, now part of her archives at niversity of California at Berkeley.)

e Sunken Garden at the Hill-Stead Mu- in Farmington, Connecticut, was the o be re-created. Formerly the home of date Pope, one of America's earliest en architects, Hill-Stead was designed by in conjunction with McKim, Mead & e, for her parents, Mr. and Mrs. Atwood The grounds were originally laid out en 1898 and 1901 by landscape archi- Warren Manning, who, with Farrand, founder of the American Society of cape Architects, and the octagonal flow- den on the south side of the house was ed by Farrand sometime around 1916.

is Sunken Garden is one of the most ng discoveries to come out of the Wave exhibit. Two local garden clubs had money for restoration work two years e they knew there might have been a id garden on the site. During the Wave xhibition, a garden club member dis- ed in the show's catalog that Hill-Stead isted among Farrand's commissions. dly the restorers—the clubs assisted by ape architects Roland/Towers—wrote lifornia asking for copies of Farrand's al plans and began the task of re-creat- r original vision.

e centerpiece of the garden, an oblong erhouse, is surrounded by concentric etric flower beds and radiating paths. ving Farrand's detailed list, the restora- eam filled the garden with 80 varieties nts, chiefly perennials, which keep it in from spring through autumn.

with many garden restorations, some utions for the original plantings were but nothing that interferes with Far- overall vision. Gerard Laferriere, the r of Hill-Stead's gardens and grounds, says, "About ninety percent of the plants are what Farrand specified, although in some cases we substituted to make maintenance easier. She called for aegopodium to be used quite a bit, but with our small staff we would never be able to keep it under control. And



Beatrix Farrand in the early 1930s, at the height of her career.

in some cases, certain varieties are not available anymore—especially among the phloxes she asked for." The colors, however, are exactly as Farrand specified—mostly pink, mauve, blue, a little bit of purple and white.

The next restoration to be completed was the Peggy Rockefeller Rose Garden at the New York Botanical Garden. Designed by Farrand in 1915–16 but only partially completed, it was grassed over in 1969 and stayed that way until 1985, when David Rockefeller donated $1 million for its re-creation. Today the garden fills its triangular two-acre site with an array of beds and paths radiating from a central Farrand-designed gazebo.

The new garden was named for David Rockefeller's wife, Peggy, in honor of her years of overseeing the family's Farrand garden on Mount Desert Island in Maine, one of the two gardens which have survived as Farrand designed them. The other is Dumbarton Oaks.

At one point there were over 40 Farrand gardens on Mount Desert, scattered among the summer estates and fishing villages that dot the fashionable resort island. Among these was Farrand's own estate, Reef Point, where she laid out extensive gardens, built greenhouses to experiment with native varieties of plants and where she had hoped to establish a study center. But knowing how slim the chances were that her gardens would survive as she created them, Farrand had Reef Point plowed under about four years before her death. She gave away the plants and sent her books and drawings off to California.

Of the two newly reclaimed Farrand gardens on Mount Desert, the garden of antiques dealer Betsy Collier and her husband, Sargent, is by far the more fully restored. Designed between 1923 and 1928 for Sargent Collier's great-aunt, Mildred McCormick, the garden was one of only a few Farrand gardens to survive the catastrophic fire that swept the island in 1947.

What Betsy Collier found when she and her husband inherited the house and garden in 1983 was a rather overgrown and reworked version of Farrand's plan. The basic elements, however, were still in place: a long, straight path with flower borders leading from the rear of the house through two outdoor rooms, each enclosed by high hedges of arborvitae. In the second room, less formal than the first, you arrive at the gate to a near-wild orchard with a vegetable garden beyond. Farrand had planted the borders beside the long path with high drifts of soft-colored flowers and had furnished each room with benches and birdhouses.

An avid student of landscape design, Collier read extensively, talked to everyone who knew anything about Farrand, and consulted with local landscape architect Patrick Chassé, who is historical consultant to the gardens of the nearby Rockefeller estate. Like many restorers, Collier hedged a bit on the plantings, replacing high-maintenance flowers like snapdragons with astilbe and hard- >

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to-grow hollyhocks with sunflowers. The astilbe helps create the famous Farrand drifts.

Another Farrand-designed garden in Bar Harbor was once on the seaside estate of Mrs. James Byrne and is now part of the campus of the College of the Atlantic, a small institution whose curriculum focuses on preserving the environment.

After years of neglect, the garden was partially uncovered by a landscape historian teaching at the college during the summer of 1985, and shortly thereafter the college, spurred on by Ted Koffman, the director of its summer programs, began restoring Farrand's design. "We knew we had a treasure we needed to care for," says Koffman, who is fortunate to have a large volunteer labor force of summer students.

After rebuilding the drainage system and restoring Farrand's stonework, Koffman and his coterie of volunteers replanted the beds around the walls and central stairway with twelve roses of the varieties indicated in Farrand's original scheme, including *Rosa rubrifolia*, known locally as the Bar Harbor rose. This coming summer the existing central lawn of the garden will be replaced by Farrand's plan, a 20-by-50-foot rectangle crossed by two sets of diagonal walkways. The original planting plan for the diamond-shaped centerpiece called for 'Duchess of Wellington' roses bordered by pale blue pansies.

Another Farrand landscape, still in the middle stages of restoration but captivating nonetheless, is at The Mount, the estate of Farrand's aunt, novelist Edith Wharton, in Lenox, Massachusetts. Farrand's contributions here were somewhat limited because she was working with Wharton, a garden expert and author of a book based on her travels, *Italian Villas and Their Gardens*.

Farrand seems to have had no problem working with the house itself, designed by Francis Hoppin and Ogden Codman, both eminent society architects of their day. She shared with Wharton many premises of her book, especially the understanding that "a garden must be adapted to the architectural lines of the house it adjoined; it must be adapted to the requirements of the inmates of the house...providing shady walks, su bowling greens, parterres and orchards conveniently accessible."

Among Farrand's most spectacular achi ments at The Mount is an 800-foot-long of sugar maples, still standing along the th tenths-of-a-mile-long approach to the h house. She also refined formal gardens at rear of the mansion, where a broad ter gives way to three descending grass parte each bordered by hemlock hedges. Thes turn lead to a pair of gardens connected crushed limestone walk—a formal red flo garden on one side and a sunken, wa *giardino segreto* on the other—each desig around its own central fountain.

Although the estate has been underg restoration for eleven years, the red fo garden was replanted for the first tim 1991. It will be a season or two befo reemerges as the "mass of bloom" that W ton described in a letter to a friend, snapdragons, lilacs, penstamon, ten vari of phlox and pinks in every color imagin

It is difficult to know if Beatrix Far would approve of these garden restoratio not. She did, after all, destroy her own dens knowing they would never look same after she was gone. But whether newly restored designs would measure u Farrand's original visions is hardly the p What they have done is help to restore rand to her proper place among the landscape architects of this country.

Peter Lemos lives in Maine and writes about gardens, architecture and design.

FARRAND GARDENS OPEN TO THE PUBLIC

Hill-Stead Museum, 35 Mountain R Farmington, CT 06032; 203–677–4 New York Botanical Garden, 200 Sout Blvd., Bronx, NY 10458; 212–220–8 The College of the Atlantic, 105 Eden Bar Harbor, ME; 207–288–5015. The E Wharton Restoration (The Mount), PO 974, Lenox, MA 01240; 413–637–1 Dumbarton Oaks, 1703 32nd St. N Washington, DC 20007; 202–342–3200.

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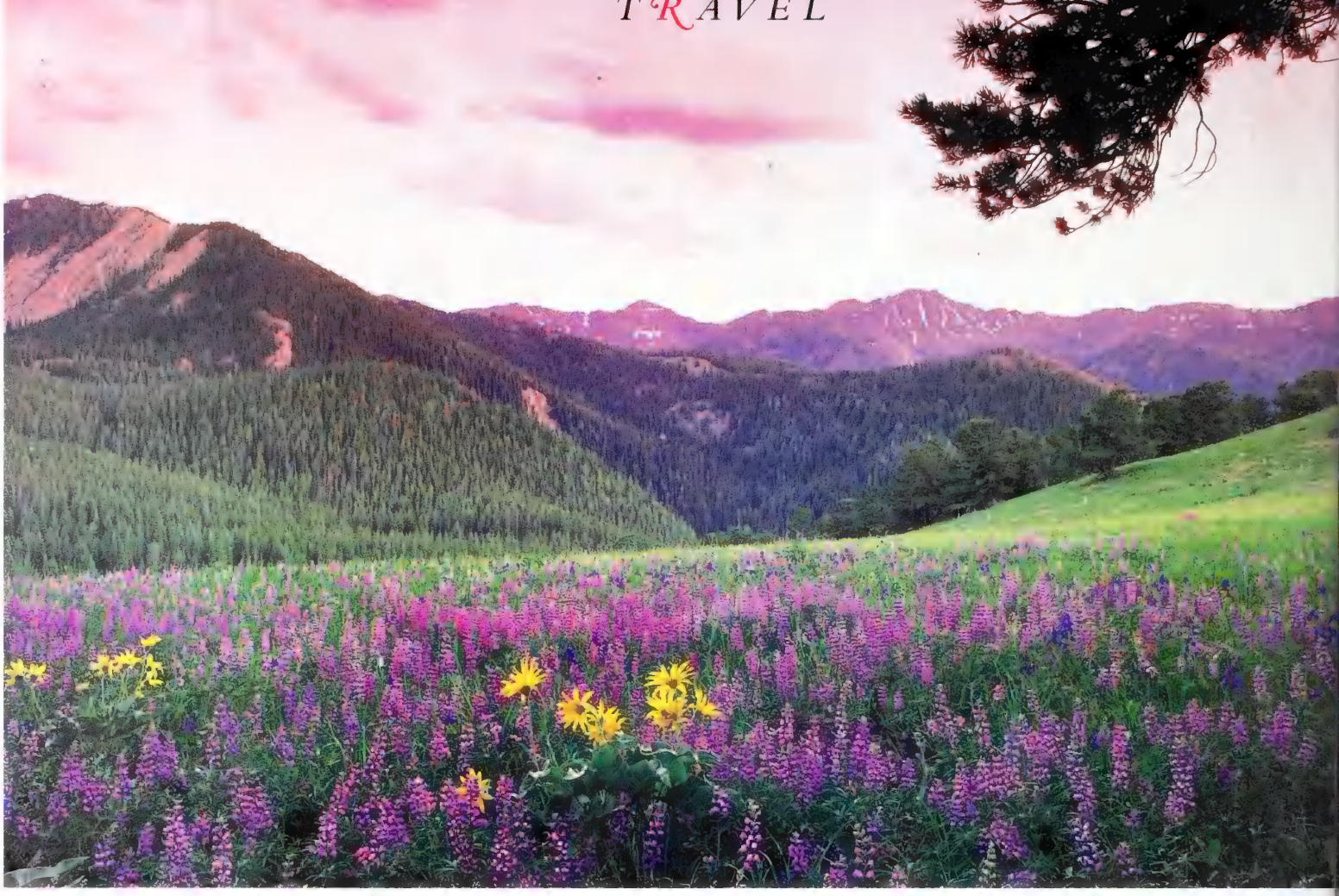


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Into Montana



Lupine (above) and Cottonwood C... near Bozeman. Left: Livingst... looks much as... forty years ag... Below: Wilde... guide Sandy ... and his wife, ...

You can drive for hours without seeing a soul, and nothing much happens in the little towns. No wonder everyone loves

IN DOWNTOWN BOZEMAN, MONTANA, THERE IS A gritty old establishment called the Western Cafe, where cowboys congregate in booths, smoking cigarettes and eating pie with their hats on. A stuffed deer's head presides over the scarred Formica counter, and sometimes, just for fun, the good-natured waitresses put sunglasses on the deer.

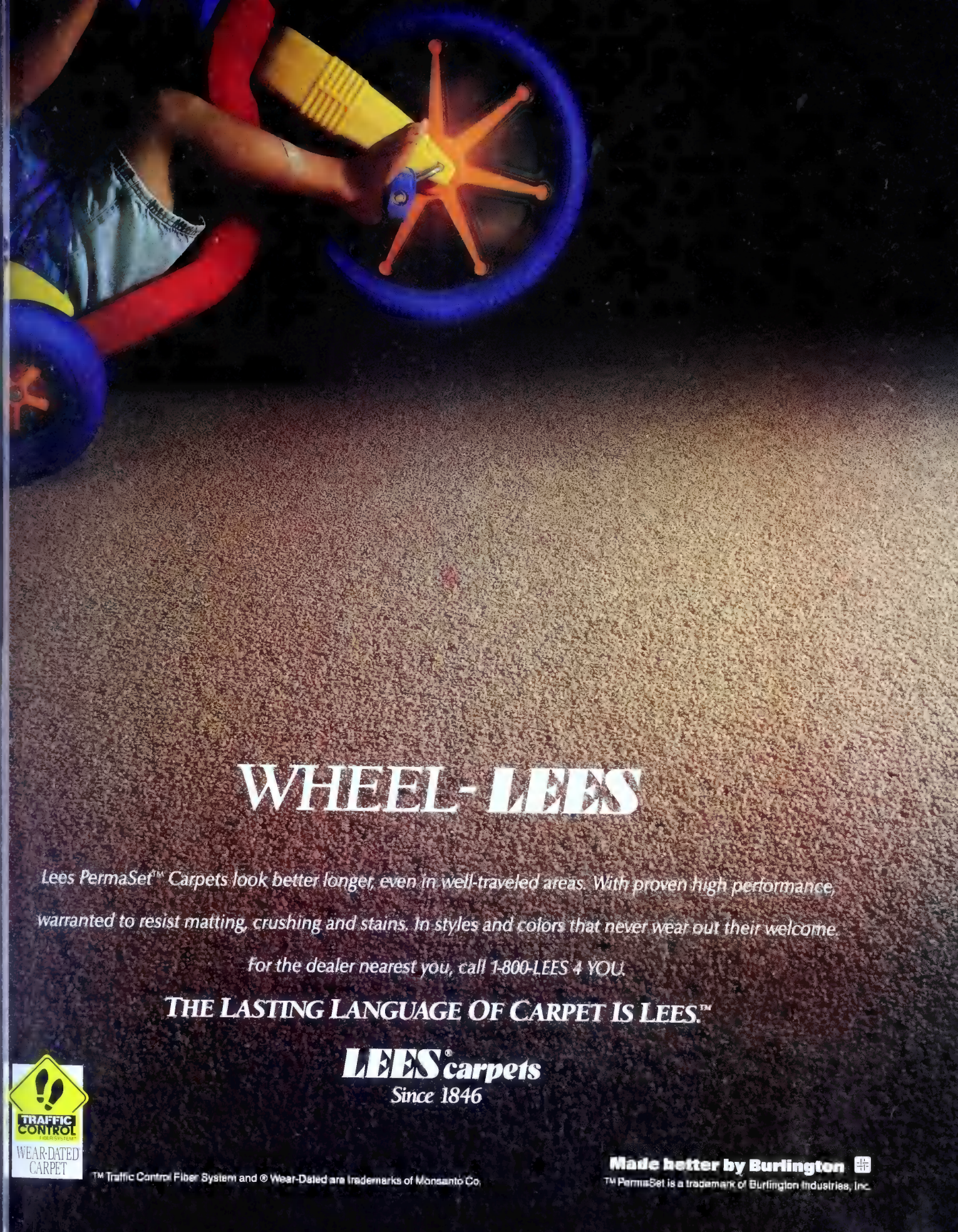


By any compass, this diner registers as true West: unreconstructed and untouched by outside influences. Then someone mentions that the actor Michael Keaton likes to eat a hamburger at the counter when he is in town. Keaton is just one of an ever-expanding roster of movie ... and celebrities who have recently bought ranches in Big Sky coun...

Such is the paradoxical spirit of Bozeman these days—still so... what innocent despite the rich and famous who have moved ne... Some residents fear that this community of 35,000 lawyers, doc... small-business owners, ranchers and students will be sacked by ... glitter-and-money crowd, the way Aspen, Colorado, and Jac... Hole, Wyoming, have been. But for now, the town has kep... character, and the new infusion feels invigorating rather than ... The Ralph Lauren cowboys are still vastly outnumbered by real ...

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can drive and drive and drive and not see anything but the ravishing outstretched panorama of prairies, buttes, valleys and high serrated mountains. Or as the late poet Richard Hugo once wrote about driving through Montana, "Never has your Buick found this forward a gear.... You are lost in miles of land without people, without one fear of being found, in the dash of rabbits, soar of antelope, swirl merge and clatter of streams."

This is the part of the country that Lewis and Clark walked across on their way to the Pacific, where Custer made his last stand against the Sioux chief Sitting Bull and where trappers in fringed buckskin suits roamed the Rockies in search of otter and beaver. It was also the homeland of the Crow, Blackfeet, Sioux, Assiniboine and Gros Ventre tribes, who hunted from endless herds of buffalo.

Don't go expecting to see the old, old West, however, except romanticized versions in restored towns like Virginia City and Nevada City. On the other hand, there is a lot of recent history scattered about. Highways are dotted with beautiful old falling-down log cabins and barns built by Scandinavians and other early settlers. And because economic growth has been slow for a long time (except for the 1980s real estate boom in western Montana) lots of towns still look the way they did forty years ago, with gas pumps, bars lit with shivering neon, and dusty main streets that seem flash-frozen in the 1950s. To further the illusion, certain 1950s modes of behavior survive. In a marvelous old steak house, Sir Scott's Oasis in Manhattan, I watched as tray after tray of martinis whizzed past, and tried to remember when I had last seen a roomful of people sipping these silvery concoctions. Cowboys sat huddled over their 28-ounce porterhouse steaks, which lapped off the platters, Fred Flintstone fashion. Suddenly I was back in my childhood, when the notion of cholesterol had not even begun to wreck everybody's good time.

I had been fantasizing about Montana for years, reading Tom McGuane novels and thumbing through picture books about early dude ranches. The wonder is that the real article never once disappointed. From the spicy air to the backdrop of sagebrush-covered foothills to the sky that loomed mythically large, the whole place was a revelation. Something about the heroic scale of Montana's landscape made me feel patriotic, lonely and tiny in the best possible sense, and reverent and giddy by turns. I asked every Montanan I met if one eventually becomes inured to the extreme beauty of the place. Everyone said no, that cold, rugged Montana is not for the faint of heart and those who don't stay in love with it don't last.

I began in Bozeman, the cultural hub of southwest Montana, a good starting point for



A favorite lunch spot in Livingston.

those who would not mind sighting a mule deer but are not yet ready to leave new American cuisine behind. A sophisticated college town with two renovated inns, several polished restaurants and an impressive western museum, Bozeman is also within driving distance of some extraordinary wilderness preserves, including Yellowstone and Glacier national parks. Depending on the month, the town serves as a launching pad for winter backpackers, downhill and cross-country skiers or fly-fishing enthusiasts from all over.

Along Main Street, early-20th-century brick and terra-cotta facades have recently been uncovered. Fragrant saddle shops and sporting-goods stores are interspersed w smart galleries and restaurants, and the behatted ranchers with wind-sharpened f who come to town to do their errands n gle with shopkeepers and other, more mopolitan-looking locals. "It's not just an town atmosphere anymore," said Claudia Foster, who owns Always Antiques, one the most spirited shops in Bozeman. "The definitely a new flavor here."

Foster should know. She caters mostly the new crowd. Her shop is stocked w antique fishing creels (the hot item of moment), faded old Pendleton blank rough-hewn furniture and Yellowst memorabilia from the 1880s to 1930s. not only does Foster help Michael Kea Ted Turner, Brooke Shields and the outfit their log cabins, she has also be styling for the movies. When Robert R ford was in Bozeman last summer shoo *A River Runs Through It*, he relied on Fo and co-owner Cynthia Nelson to pro Western antiques and props.

My second day in Montana, I forsook living and went horseback riding in the latin National Forest with a naturalist wilderness guide named Sandy Pew and wife, Tesie.

I had hired Pew over the telephone the recommendation of several people said he has one of the best "dude strings the state. He showed up at my hotel at s in the morning with his truck and horse t er—a lanky, charismatic, six-foot-three-i tall man wearing worn chaps, high-he boots and silver spurs, looking from hea toe like a child's vision of a cowboy.

We drove to the Spanish Creek trail 30 miles south of Bozeman and stopped meadow scattered with yellow cottonw trees to saddle up our horses. Then we gan our climb up a steep, rocky, spira trail through forests of lodgepole pine Douglas fir.

Along the way, Sandy Pew ramb knowledgeably about the details of the l scape. He stared into the intricate calligra of a cracked boulder and theorized about brutal weather that had created it. He poi out small whorled pallets of slicked-d grass—places where deer and elk had sle



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the night before. Four hours and a hundred or so conversations later, we stopped for lunch in an alpine meadow, where Tesie Pew climbed a high throne of granite and raised her binoculars toward some inhospitable cliffs. She was looking for bighorn sheep.

For a city person, getting intimate with Montana's land and wildlife is surely the most essential escape. But there are also a lot of western-flavored towns and resorts to explore, each a new variation on certain rough-and-ready Montana themes.

After a second day in Bozeman, I drove half an hour to Livingston, a town born about 1882 when the railroad came to the West. It has a short, raffish Main Street full of keno parlors, pawnshops and a boot-repair place with a giant Singer sewing machine in the window. Downtown, there is a fine small western museum housed in the handsome c. 1902 depot; at the Depot Center you can inspect a few bronzes by Charles Russell (Montana's renowned painter and sculptor) along with Calamity Jane's buckskin coat. Several worthwhile galleries are strung out along Main Street, and there is a pleasant low-key lunch spot called the Livingston Bar and Grille where movie-stars-in-hiding sometimes come to drink quietly with the locals.

From Livingston I drove south to spend a Saturday night at Chico Hot Springs Resort in Pray, Montana, a town so insignificant it nearly vanishes in the dust whipped up by hurtling pickup trucks. This funky old resort is not plumb or square or slick by any stretch. But writers Tom McGuane and the late Richard Brautigan used to hole up here in the 1970s, and the appealing quirkiness that presumably drew them still flourishes.

Chico's odd lot of cabins and buildings are stranded in an open stretch of Paradise Valley, backed up against the foothills of 11,000-foot Emigrant Peak. In the picturesque clapboard hotel, there is a lobby with an upright piano, lots of western furniture and bookshelves full of well-thumbed novels. The same hot springs that once soothed tired gold prospectors now feed two hotel pools, kept at 90 and 108 degrees. The dining room is elegantly rustic and so legendary that regulars drive in for dinner from as far away as Billings, 140 miles east.

On another campaign, I ended up spending two nights in Big Timber, a quiet cattle- and sheep-ranching community about 60 miles west of Bozeman. Be forewarned that there is nothing much to do in Big Timber, except maybe dawdle in some dowdy gift shops or gaze at a few small stone churches. Yet, for me, it was one of the high points. On McLeod Street, in the center of town, there is a magical 100-year-old hotel called T Grand. It was freshly renovated in 1986, a it is reason enough to stop for a meal o night. Downstairs there is a saloon w stamped-tin ceilings where you go to bu into everyone in town. The adjacent din room is a warm oasis of candlelight and civ ty. It's hard to figure out how a chef in Timber gets his hands on champagne gra and morels, but the one at the Grand does and the food is some of the best in the state

Poky little towns where nothing mu happens might drive type-A personalit crazy, but there is always the chance that su places will drive you sane. The whole po of Montana seems to be to unplug radica from the petty urgencies of modern Ameri A woman I met in Cameron, Montana (po ulation: 19), told me she had not read a new paper or watched television since she mov there from Florida eight months ago. Half time, she said, she is not sure what day it is.

I didn't slip so far as that. But the aft noon I was driving along the West Boul River and a herd of ladylike antelope leapt front of my car and vanished into the hill understood how it could happen.

Mimi Read lives in New Orleans. This was her first trip to Montana.

BED, BOARD AND EXCURSION INFORMATION

For help with finding everything from a family-operated ski resort to an old bar in the middle of nowhere, contact Off the Beaten Path, a travel consulting firm specializing in the northern Rockies. Bill and Pam Bryan, environmental activists turned entrepreneurs, have long-term experience in fishing, backpacking, river running and skiing. If you tell them what you have in mind, they will make all the bookings, supply you with a customized itinerary and even send you novels that dovetail nicely with your journey. For information, write Off the Beaten Path, 109 E. Main St., Bozeman, MT 59715, or call 406–586–1311.

Wilderness guide: Sandy Pew, North Ridge Ranch, 28500 Rocky Mt. Rd., Belgrade, MT 59714; 406–388–2459.

HOTELS: **Voss Inn,** 319 S. Willson Ave., Bozeman, MT; 406–587–0982. This 19th-century redbrick Victorian inn has city elegance, and the complimentary breakfasts and afternoon teas are opulent. Six rooms with private baths range from $55–$70 per night.

Gallatin Gateway Inn, 11 miles from Bozeman on Highway 191, P.O. Box 376, Gallatin Gateway, MT 59730; 406–763–4672. A grand old railroad hotel with 25 rooms and suites ranging from $45–$100 per night.

The Grand, Box 1242, Big Timber, MT 59011; 406-932-4459. This 100-year-old redbrick hotel has only seven rooms, but lots of character and a great dining room. Rooms with shared baths are $55–$85 with breakfast.

Chico Hot Springs Lodge & Ranch, P.O. Drawer D, Pray, MT 59065; 800–HOT–WADA. A resort with creaky charm, located halfway between Livingston and Yellowstone. The dining room is popular, so make reservations well in advance. Rooms are $35–$59 per night, most with shared ba

RESTAURANTS: **Ira's On Main,** E. Main St., Bozeman, MT; 406–587–99 The freshest, most innovative cuisine town. Open for lunch and dinner.

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Land Of Magic Supper Club, 11 Front St., Manhattan, MT 597 406–284–3794. Twenty-five miles west Bozeman, this old steak house serves the b beef in town. Reservations are essential.

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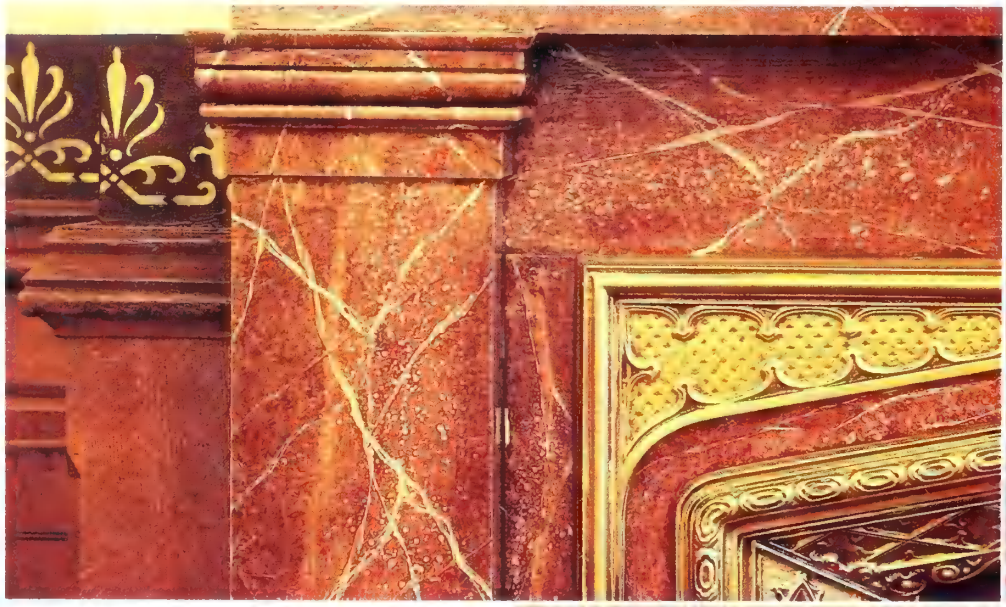
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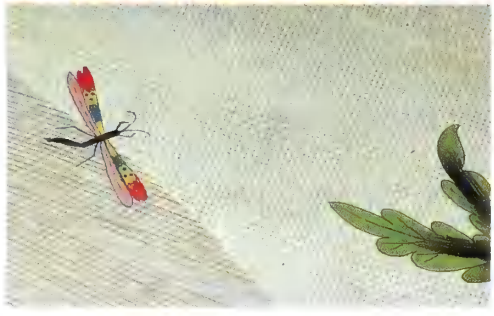
Strokes of genius

John Canning revives painted decoration by past masters so cunningly no one knows he's been and gone







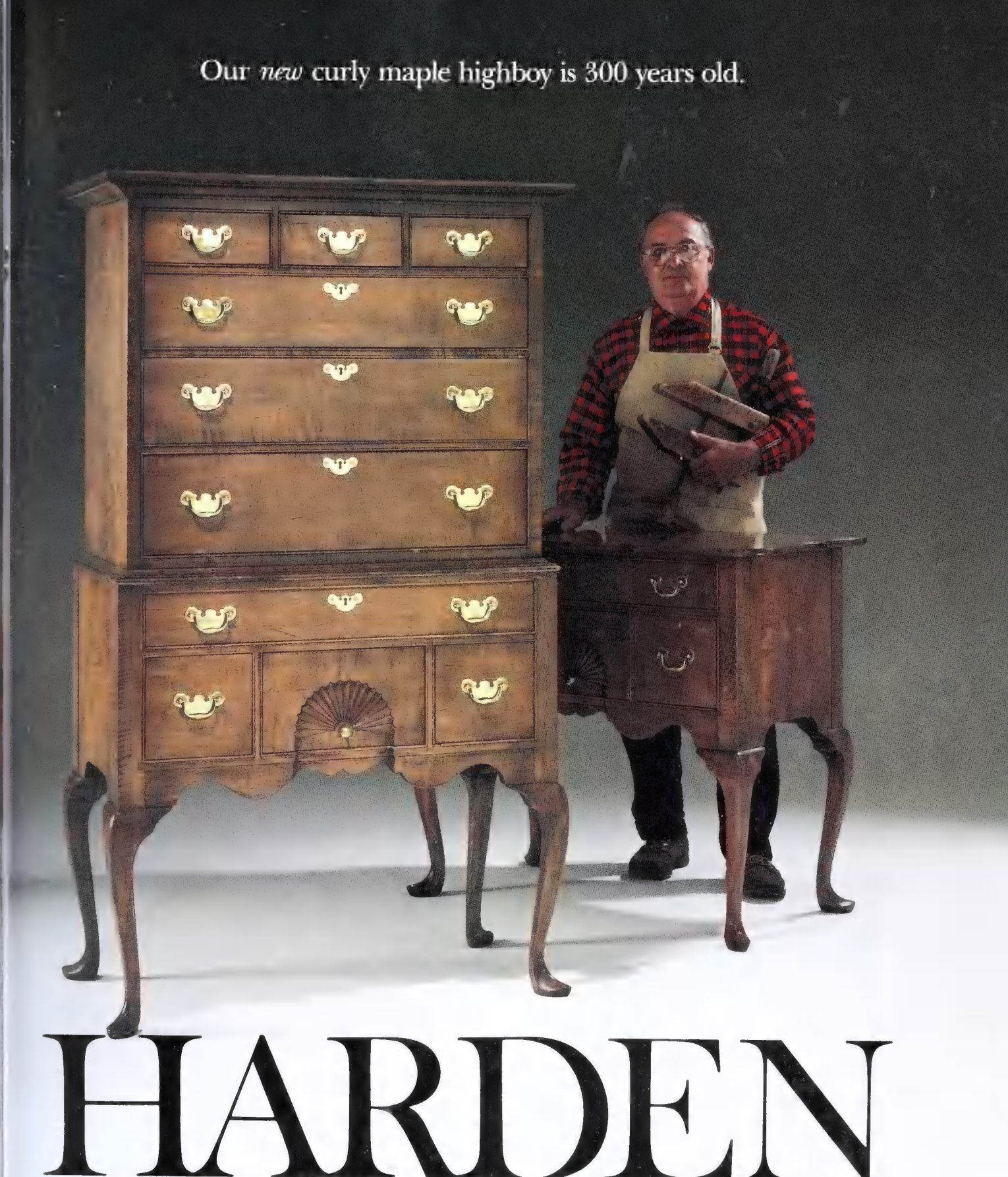


John Canning (above, before his Aesthetic Movement stenciled wall), a w pilaster painted to match a marble lin (above left), a dining floor dotted with l branches, bugs (top and left).

IN THE COURSE OF HIS WORK AS an ornamental painter and church decorator, John Canning practices a genteel form of snooping. Most of his projects are restorations of old interiors, and the first step is to chip away layers of superimposed paint or to do archival research to determine what hidden or damaged design must be smartened up, conserved or replicated. As he traces the brushstrokes of master craftsmen of earlier times, he comes to read their minds. Of William McPherson, whose late-19th-century decoration of the Connecticut Capitol in Hartford Canning has restored, Canning says, "I know his methods, I know his sequence, I know his base paint, and I know how he got his diaper patterns to line up. I know his secrets."

Canning's own stature as an artist is by now no secret, although he would never admit it. "I'm just a technician," he says. But tell that to the family for whom he painted a trompe l'oeil Kazak rug on a kitchen floor, one end flipped up and fringe askew, as if a dog or child had carelessly kicked it. Or tell it to the directors of the museums for which he has renovated murals and trompe l'oeil art, or to the church congregations for whom he has re-created the Stations o Cross and heads of statues.

Nevertheless, Canning calls himself a t man and indeed his talk of marketing, h scription of himself as a "service industry the telephones in his briefcase and car si less an artist than an entrepreneur. "I th of being an artist when I started out, didn't have the temperament for it. h climbing on scaffolding all the time, not t at a drawing board," he says. "Deco takes a little artistic skill, and I can do



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with my eyes closed."

This is the sort of disarming statement Canning often makes and which captures both his modesty and his pride. Born in Glasgow, Scotland, 49 years ago, he began his trade at age fifteen as an apprentice to a church decorator. Glasgow possesses some of the finest Victorian buildings in Europe, and he learned by working on them. He is proud of the techniques he developed—wood graining, marbleizing, stenciling. To this day, Canning retains a set of turn-of-the-century brushes—called pencils—given to him by a Glaswegian journeyman. For him they are emblems of a great tradition, but one that he insists is neither mysterious nor complicated. "There is nothing new as regards hands-on techniques since the Victorian period," he says, his Scottish burr crisp.

Canning greets a visitor in Southington, Conn., where he now makes his home (a tough Scottish economy and a taste for adventure spurred him to emigrate some twenty years ago with his wife, Sadie, and three young daughters). Dressed in gray flannels, a blue blazer and a tie, he is the picture of a conservative businessman. His office in Southington is slightly more revealing. There, Sadie and their oldest daughter, Dorothy, oversee the administration of the business, which usually employs no more than ten people at a time. The place is crowded with blueprints, templates and a simulated marble-and-granite column. Awards and an old iron hurdy-gurdy from Scotland hang on walls. The office is professional, homey, unpretentious—and Canning can hardly wait to leave it. He prefers to be on-site.

A tour of Canning's work in the Hartford area begins in a sprawling modern house, where he painted the dining room floor to match the family's Rothschild Bird china. Like the plates, the floor has scalloped edges and is dotted with birds, branches and bugs. Asked about his artistry, he launches into a lengthy technical treatise on the combing methods he used for the floor. It takes the lady of the house to point out how wittily he has placed an insect in view of each dinner guest.

Painting floors became Canning's specialty when he settled in Connecticut and realized that no one there wanted their walls and ceilings decorated. He managed to capitalize on the area's 18th-century tradition of floor painting and learned to paint popular naive scenes, which he has come to enjoy. It wasn't until the Victorian decorating and preservation craze of the 1970s and 1980s, however, that he was really in his element.

When he visited St. Peter's in Rome, John Canning was delighted to discover that it had fake marble

Usually as earnest as his work is fanciful, John Canning becomes almost lyrical about the Connecticut Capitol in Hartford designed by Richard Mitchell Upjohn and decorated by William McPherson. It takes hours to tour the ceilings, walls, columns, beams and piers that he refurbished, rescuing from oblivion McPherson's Aesthetic Movement designs of boldly outlined flowers and leaves arranged symmetrically and trimmed generously with gold leaf. In the corridor across from the governor's office, he stands before a wall: "The preservation committee said McPherson's original colors—olive, maroon, burnt orange, slate blue—would look horrible, so I repainted a section of the wall so they could see it, and, of course, they loved it. McPherson has got complementary color schemes working in harmony! Where do you see this kind of color? Nobody does this today!" Canning races down the corridor to overlook the Hall of Flags and draws attention to how McPherson, in paint, echoed many of Upjohn's architectural details, including eight-pointed stars and saw-toothed edges. He points to a border on the ceiling that contains both elements and says, "Incredible! Do you see that? Here the green advances and the red recedes! I love invoking this man's spirit."

Canning did more than paint in the C
necticut Capitol. He also cleaned and
nished; repaired water damage; replaced
ter; researched the Connecticut coat of
and found that in some reproductions in
building its grapevines were facing the wr
way; and faux-bronzed a plaster model for
original bronze of "The Genius of Conn
cut," a winged statue which had been req
tioned and melted down by the federal
ernment during World War I.

Ask Canning what kind of work he
best and he demurs. "I don't want to so
like an old fogy, but my heart does lie in
Aesthetic Movement. But sometimes I
to go berserk," he says, and then describ
project that involved painting a table with
night sky and the Milky Way. He also en
church decoration and has restored the B
Chapel at Yale University and researched
Asylum Hill Congregational Church, w
Mark Twain attended in Hartford. "Chur
are lovely places to work, full of what
Victorians called repose," he says.

Marbleizing, which he dismisses as a br
(just mottle the paint with a rag, soften w
badger-hair brush, and splatter thinne
make veins or paint them on with a tu
feather), appeals to him in the right con
For example, he was delighted when he
ed St. Peter's in Rome to discover that it
fake marble. But he admits he got a bit fe
during the 80s when everyone wanted a l
marble look, even on items that when
bleized appeared absurd, such as huge d
"That was *whimsical*," he says with disdain

Wood graining, Canning's most-prized
ent, requires much more dexterity, he
"There are as many techniques and met
for that as there are species of wood." A
terviewer has to be careful or Canning wi
them all. In brief, here is what to use to tu
common piece of pine, say, into waln
base coat of oil; various types of scu
(Scottish for stain); a flogging brush to c
pores; a hog-hair brush to soften; a f
pronged, sable overgrainer pencil to overg
a mottling brush to add shimmer; a bac
hair brush to blend. Canning illustrates


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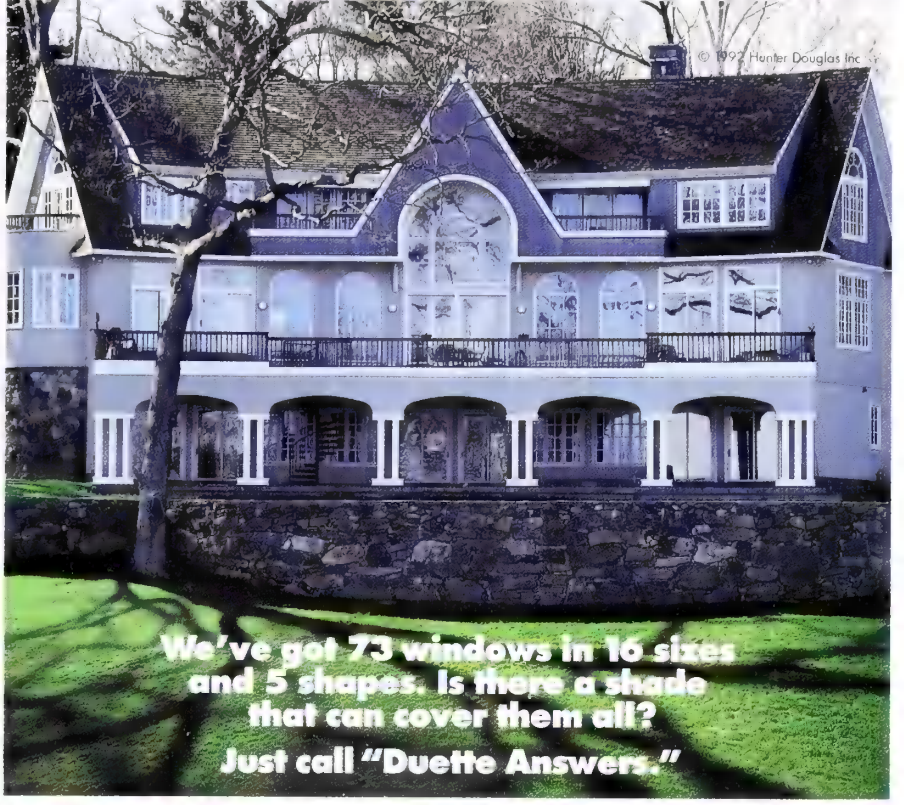
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ss by facing a wall and moving a hand in
ful gestures, focused and rhythmic as a con-
or's. Recently, he spent five uninterrupted
graining doors in the Treasury Department
ng in Washington, D.C. "During that time
none of the headaches of running the busi-
' he says. "It was as good as a vacation."
ou've heard about the cobbler's kids?" asks
Canning. "They always go barefoot."
ning the business means that the Cannings'
house, a split-level, is the last to get decorat-
ut today John Canning is supervising the
ng of his own dining room floor. He likes
scribe the house as decorated in typical
sh style for the fun of having people walk in
ting "dark, somber rooms, all tartan with a
on the wall" only to find reproductions of
rganic Art Nouveau furnishings of Charles
ie Mackintosh, a fellow Glaswegian.
complement the furniture and decorative
n the house, Canning and his youngest
ter, Jacqueline, who is serving an apprentice-
vith him, have designed a Viennese Seces-
tyle rug pattern—with the look of both ge-
ry and stained glass—and Jacqueline is
ng it on the floor. She is on her knees mak-
raight lines with a striping brush and a
d straightedge. "These lines look neat, Jack-
ys Canning, hovering over her. "Except that
And he's down on the floor beside her,
g lines, smudging his blazer with paint.
er the floor is done, Canning will be off to
e the Boston Public Library by McKim,
and White and to do more work in Wash-
n. He would also like to perfect a technique
aking faux sharkskin. And there's some talk
returning to the Lockwood-Mathews
on in Norwalk, Conn., where he has al-
revamped the drawing and card rooms. In
se projects he sees himself as a descendant
skin, whose philosophy he often recalls: "It
question of expediency of feeling whether
all preserve the buildings of the past times
t. We have no right whatever to touch
They are not ours. They belong partly to
who built them, and partly to all genera-
f mankind who are to follow us." hb

Clyde also writes for The New Yorker
rabella.



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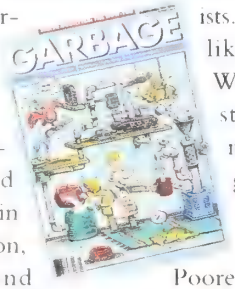
On top of the heap

Neither preachy nor pious, Patricia Poore's magazine *Garbage* covers everything from overpopulation to nontoxic flea remedies. A spoonful of humor helps the green medicine go down











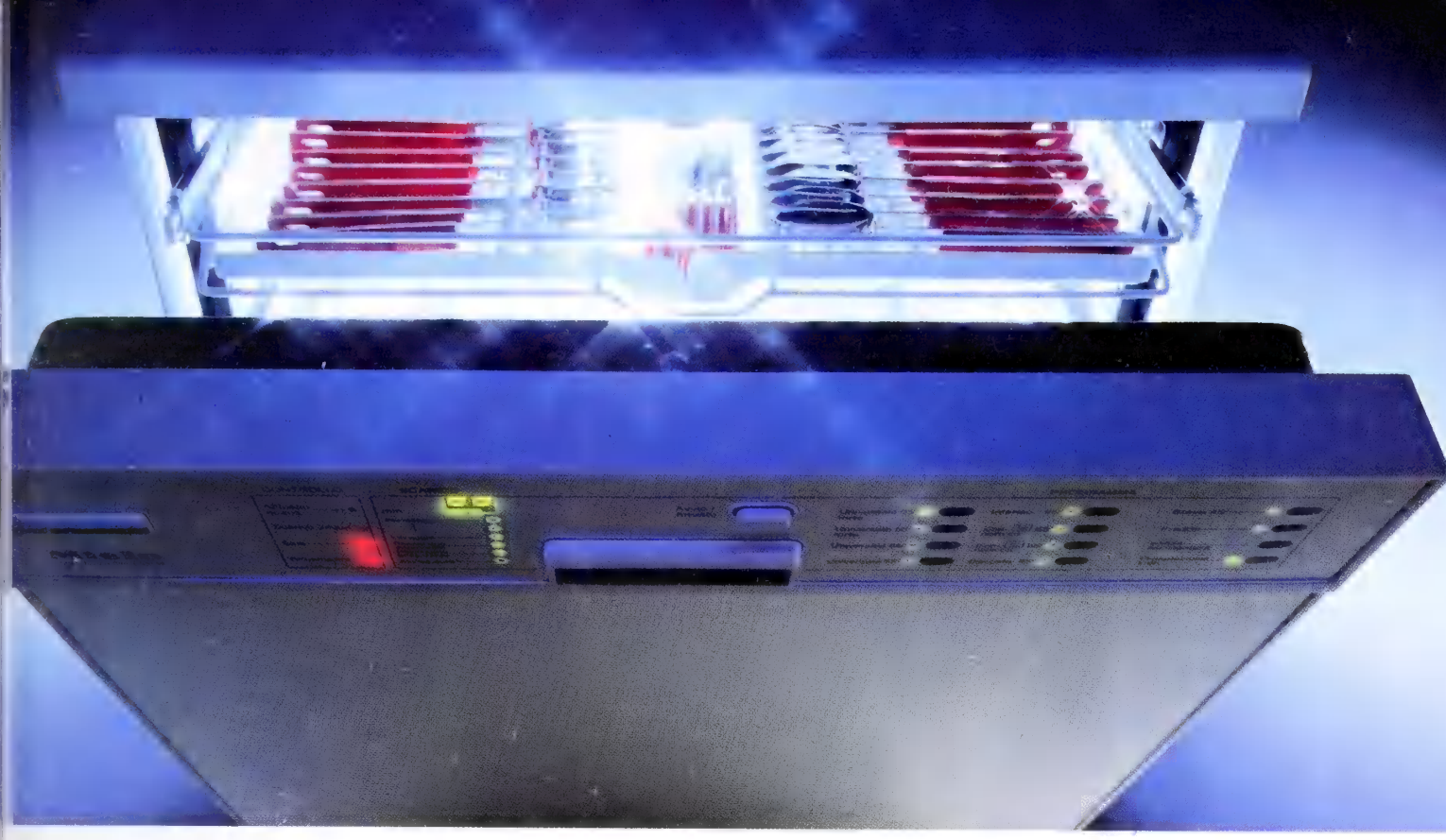
PATRICIA POORE'S MIND is in the gutter. And on landfills, petrochemicals and alternative sewage treatment. For the 36-year-old editor and publisher of *Garbage* magazine, the waste stream is simply a part of her stream of consciousness. "I've always had this thing about garbage and what people throw away," says Poore, who dresses more like the anthropology major she once was than like a magazine mogul. "It goes against intuition, it goes against common sense to have so much stuff; have it for a second, then throw it away."

Garbage gives new meaning to the term "trashy magazine." Subtitled *The Practical Journal for the Environment*, the bimonthly tackles a broad range of environmental issues, from overpopulation and nuclear dumping to nontoxic flea remedies for pets. Environmentally sound products get a plug in the "Keepers" section, while bad ones land "In The Dumpster." And for subscribers (mostly East and West Coast baby boomers) who are serious about living the green life, *Garbage* is chock-full of how-to stories like "Backyard Restoration" and "Dump Picking for Beginners." Even the advertisements, featuring items like the Garbage Man Song Collection, make for a good read.

Sounds esoteric? Not necessarily; according to polls, more than 70 percent of Americans identify themselves as environmentalists. In an age when celebrities like Meryl Streep and Sam Waterston hold children's storytelling hours to raise money to fight pollution, garbage has emerged as a glamorous issue.

"I think it's hilarious," Poore says of garbage's newfound sex appeal. The down-to-earth editor was eco-minded long before Ben & Jerry's popularized Rain-forest Crunch ice cream. George Bush jumped onto bandwagon and declared hi the "environmental Presid At age seventeen, she travel India where she was struck l that nation's abject poverty by its pervasive waste-not "In India, every purchase carefully considered," says P "You brought it into the h and used it, and what little couldn't use, like the rotted of vegetables, got thrown i common area and goats ate i

Goats aren't likely to bec backyard fixture in this co anytime soon, but the gre of the American imaginatio prompted many communit set up recycling programs. I points to Seattle's progra particularly successful one. did it early, they understoo economic part of what were doing, and the an integrated appro she says. "They're municipal compostin



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recycling and source reduction, which is when you try to get people to make less garbage in the first place."

Poore also applauds California's solution to its continuing drought problem. According to *Garbage*, residents are replacing water-wasting commodes that use as much as eight gallons per flush with ultra-low-flush models that send only 1.6 gallons swirling down the drain. And rather than dump the old toilet at the local landfill where it will blight the landscape well into the next millennium, residents have turned in more than 100,000 high-flush commodes to be crushed into a concrete aggregate for road-building projects.

Other communities have not been so savvy. In the past five years, municipalities in New York, New Jersey and Connecticut started collecting newspapers on a large scale. Their good intentions backfired: Recycling fever knocked the bottom out of the market for newsprint. "You used to get forty dollars a ton for newsprint back when the Boy Scouts picked it up on their paper drives, because there was a ready market for it and there were not very many people collecting it," says Poore. But when more people got involved, the recyclables market became glutted and purchasers started turning garbage away. Suddenly, Poore says, "you had to pay *them* twenty-five dollars a ton to come get it."

Ironically, the volume of garbage that has come to symbolize the nation's environmental woes is not our most burning issue. "We really don't have a garbage problem," she says. While Americans do create an incredible amount of waste each year, for now the United States is large enough to accommodate it, according to Poore. But the NIMBY (Not In My Back Yard) syndrome has made it increasingly difficult to site a landfill or incinerator. "There are plenty of places you could put a safe landfill," she says. "It's just that people don't want them nearby."

More important than garbage, says Poore, is the quality of science education in this country. "Americans don't really understand science very well, so they don't get the stories that are being thrown at them," laments Poore. Without a solid grounding in science, how can people grasp concepts like global warming and groundwater contamination? And if they don't comprehend, will they recognize the importance of prevention?

That is not to mention the environmental crisis cruising the roads across the country. "Cars are a problem," says Poore, who recently got her driver's license and purchased her first automobile ("I did buy an energy-efficient car," she hastens to add with a grin). But buying a smaller car, driving less often and carpooling or taking mass transit goes against the American grain. "Instead," Poore sighs, "people like to think that if they just sort their garbage into neat little piles, all their environmental problems will go away."

But environmental problems are less likely to decompose than the public's interest in them. "I think the interest is already collapsing," says Poore, noting that developments from the Gulf War to the recession have pushed environmental issues onto the back burner. Still, she is convinced that the serious problems of overdevelopment, overpopulation and the NIMBY reaction to landfill sitings will eventually demand a political and economic response.

> "People like to think that if they just sort their garbage into neat little piles, all their environmental problems will go away"

And just as eco-awareness two decades ago spawned legislation like the Clean Air and Clean Water acts, Poore sees reason to hope that the legacy of the current craze will be a lasting one. "I'm watching American corporations turn themselves inside out trying to be the most green," says Poore. "I think that's going to have an impact. Eventually they might actually do the things they say they want to." (Example: After being targeted by citizens' groups, McDonald's switched from enclosing their hamburgers in polystyrene clamshells to wrapping them in paper.) Similarly, consumers are beginning to realize that envir mentalism is not just about sav the whales—it is also ab changing wasteful habits, suc ducking the car pool and u paper napkins instead of cl "Now it's much more focused individual households, so I th more people will get involve says Poore.

To keep environmental is front and center, Poore urges mainstream media to report st beyond what she calls "the cris the month," so that consum will incorporate green think into their everyday lives. A sp issue of *Garbage*, for example, tures a story about bug-kil flowers for plant lovers who to cultivate their gardens with relying on pesticides.

She also believes that a spo ful of humor helps the gr medicine go down. "Envir mental reporting, environme magazines and environmental ganizations are about sav doomed species, doomed l doomed populations," Poore. "It's all doom and glo and people say, 'I can't take Not that nuclear accidents an spills don't merit Cassandra tones. "If it's a really scary s sure," says Poore. "But shouldn't be the only way the vironment is covered."

While no one would mi *Garbage* for *National Lampoon*' magazine's distinct sense of mor is evident everywhere its tongue-in-cheek title, hu lines ("A Pain in the Ash") writing style ("Carbon is r randy as elements go, bon readily with just about any and uncoupling just as swift to cover art (one particul memorable image: a flying pi



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). "It's just so depressing otherwise," says
e, whose gravest environmental vice
days is overusing her fireplace, which
's wood while allowing heat to escape
gh the chimney.
.e the paper it is printed on, the idea for
age is, well, recycled. Back in 1979,
e jotted down some notes for an inde-
ent environmental magazine. But it
t until a decade later that her *Old House*
rl, a how-to maga-
about renovating
houses, was prof-
enough to spin off
er enterprise.
rbage was met with
icism even before
nagazine appeared
ie newsstand. But
the 126,000 print
of the first two is-
sold out, media
ners and garbolo-
sat up and listened. More than two
later they are still listening. Though
nagazine has not been immune to the
ionary crunch, it is holding its own; ad
ncreased 60 percent after the first year.
nues continue to grow.
it is not to say that the magazine hasn't
under fire since its remarkable debut.
nee-jerk environmentalist, Poore has
ome readers with views that fly in the
f environmental orthodoxy. Take her
ial supporting junk mail: "Junk mail is
" the news junkie argued. And while
dismiss corporate environmentalism as
ymoron, Poore gives the same measured
ion to both industry's views and the
ind-berries perspective. "The reason
ge is tongue-in-cheek and unbiased is
se there was a chemical plant in the
," she says, referring to her father, who
d in the pharmaceutical industry and
t her early on that issues cannot be
d in simple shades of black and white.
ple is the last word one would use to
be Poore. One minute she is waxing
ophic about the GNP, and the next
imitating the two sheep living in her
backyard. "They do not *baaa*, it's more like *rrrr*," she says before bursting into an infectious laugh.

Sheep in the backyard are a novelty for Poore, who after eighteen years of living in New York City recently transplanted her editorial offices, six staffers and her family to Gloucester, Mass. The move from a Brooklyn row house (which she restored herself) to a big old house that she shares with her husband, stepson and new baby—not to mention a golden retriever and a cat—makes environmentally correct living a little easier. Now, she can grow her own vegetables in the garden and compost her kitchen scraps. "I didn't compost in New York. Where are you supposed to compost—in the park?" she asks.

Patricia Poore has riled some readers with her unorthodox views

But exurban existence has its pitfalls. After years of walking everywhere, she is now obliged to drive to work. She also decided to give up using cloth diapers for her eighteen-month-old son, Will. The nearest diaper service is in another town, and the drive there and back would burn oil and pollute the air along the way. What's more, she rationalizes, washable diapers consume water and introduce bleach into the waste stream. That tipped the scales in favor of convenient, albeit landfill-clogging, disposables—and a drier child. "One of the things that environmentalists never say—but it's true, I'll tell you as a mother—is that the disposable diapers are far superior to cloth in their performance," maintains Poore.

When Poore isn't at the *Garbage* office in a redbrick building dating to the early 1900s, she is at home playing with Will. By the time he gets to nursery school he should be well versed in the three Rs: Reducing, Reusing and Recycling.

Lauren Picker is a New York freelance writer who was on the staff of Newsweek.

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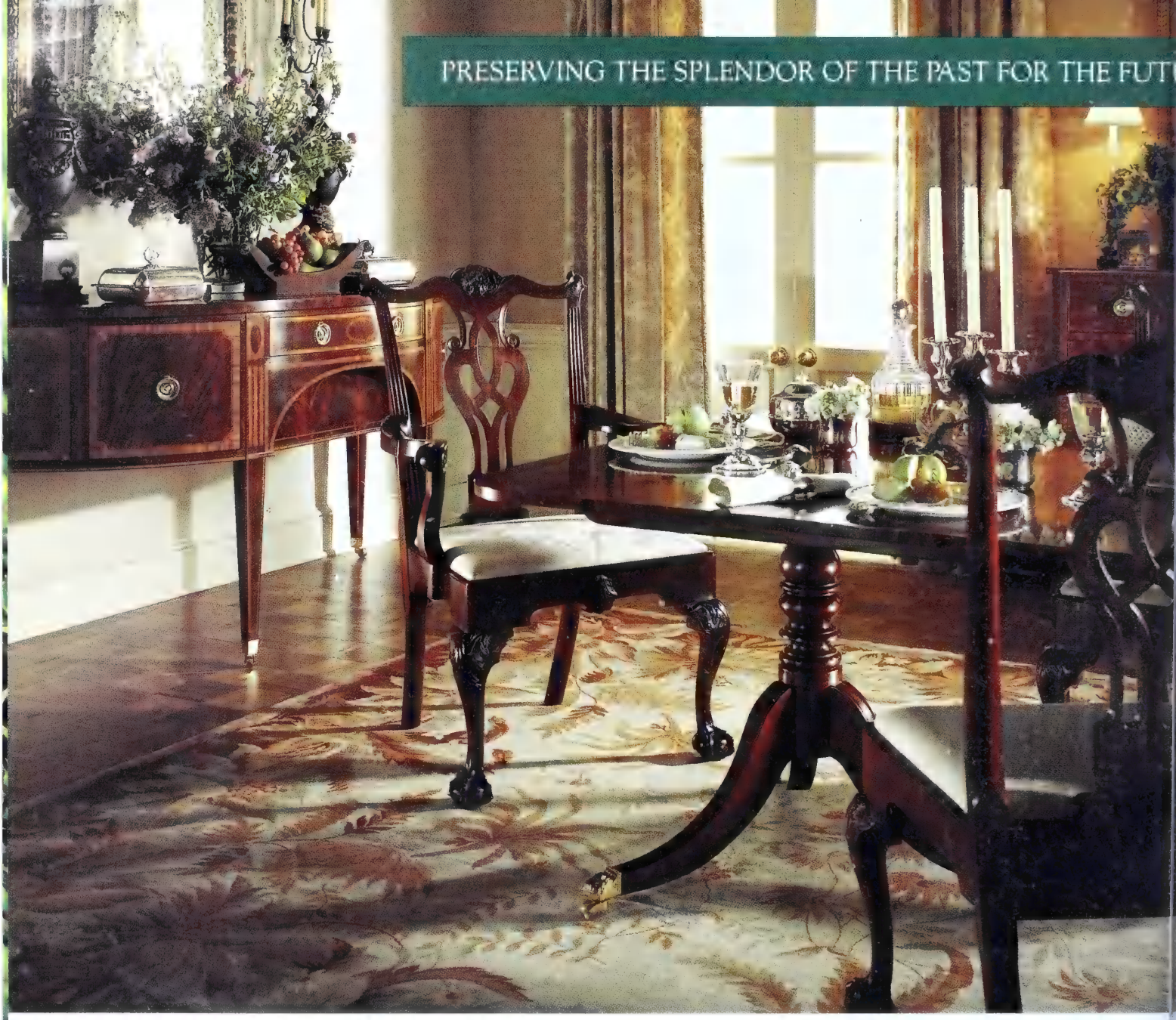
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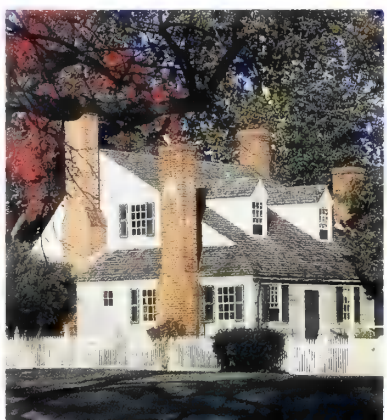


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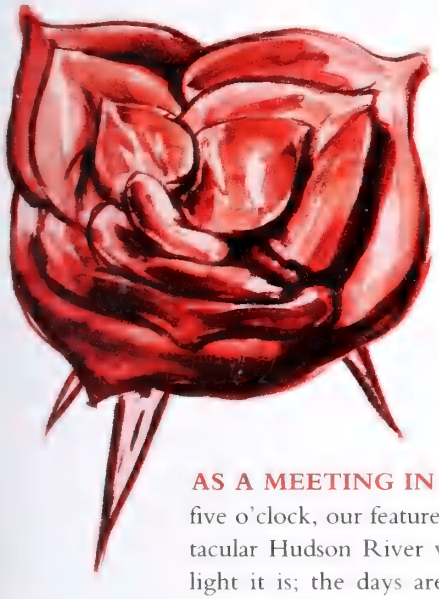
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house beautiful
APRIL 1992



Signs of spring

AS A MEETING IN MY OFFICE WENT PAST five o'clock, our features editor looked out at our spectacular Hudson River view and exclaimed, "See how light it is; the days are really getting longer." With Elaine Greene, I think all of us are beginning to anticipate, even yearn for spring. With all its layers of meaning, from the first visible signs of swelling buds to the deeper hopes that always accompany new life, spring for most of us is a time to reawaken the dreams we have been quietly harboring over the winter.

In House Beautiful's world—with its focus on building and decorating and gardening—this spring should be particularly invigorating. Just back from the annual builder's show, where we were glad to see signs that the housing industry was getting back on track, we are excited about creative building programs like the one at Seaside, Florida, which editors Susan Zevon and Jane Margolies explore in this issue. In the world of decoration the new importance of color is as welcome as the yellow drifts of daffodils that will soon be bursting into bloom. Editors Kathy Mahoney and Sarah Kaltman, scouring the home furnishings market to bring you up to date on interior decorating trends, produced a story which could only be entitled "Brights." Even some of the furniture they found comes in shapes remarkably evocative of a spring flower.

On a global scale, Margaret Kennedy reports on architecture and design in Poland, the first of the Eastern European countries to regain control of its own destiny. The palaces, manor houses, and cottages she found there are filled with wonderful ideas that are as inspiring as any in this issue. And as Marek Bartelik writes, even ineffectual kings can have a salutary and lasting effect on style and taste.

If you are like me, always wanting to find a place for more plants in the garden even where sunshine is in short supply, Ken Druse's piece on flowers that bloom in the shade offers still another reason to anticipate spring. And as William Bryant Logan reminds us in this month's Thoughts of Home, living with trees is the ultimate privilege. Time in the garden, alone or with someone you love, is always good for the soul.

Louis Oliver Gropp
Editor in Chief



BY ELIZABETH H. HUNTER PHOTOGRAPHY BY LANGDON CLAY
PRODUCED BY LARA CAPONIGRO

Instant rapport

The wisteria-shaded terrace and airy rooms of this remodeled Atlanta duplex call to mind villas of the Mediterranean and Caribbean. Owners, architect and decorator were inspired by the ambience of the 20s house and by their confidence in one another.



The new pot garden behind this Atlanta house was modeled after a courtyard in the Mediterranean. The wisteria arbor (left), also new, was based on a picture of an Italian terrace that the owner of the house found years ago and saved. After the wisteria blooms, pale pink 'New Dawn' roses appear.



SOME PEOPLE TRY TO FORGET THE trials of remodeling as quickly as possible, but not Rebecca Young. She remembers the months of working on her 1920s Atlanta house with pure pleasure. She loves to talk about the people she met: the architect, Kemp Mooney, who gutted the house and put it back together without changing its original character; the contractor, Franz Schneider, who came up with the idea of stuccoing the interior walls "to give them some importance"; the Rumanian workmen who repaired the exterior stucco and did such a good job that the patches do not show.

For a couple of years Rebecca and Hillyer Young had been looking for a house to buy in an old Atlanta neighborhood and they liked this duplex long before it went on the market. They credit Kemp Mooney with keeping the low-key Mediterranean spirit while converting it to a one-family house. "Kemp didn't try to make it grand by enlarging the archways or by putting an overpowering contemporary addition on the back. The new hexagonal tower element he designed looks like part of the old house," says Rebecca Young.

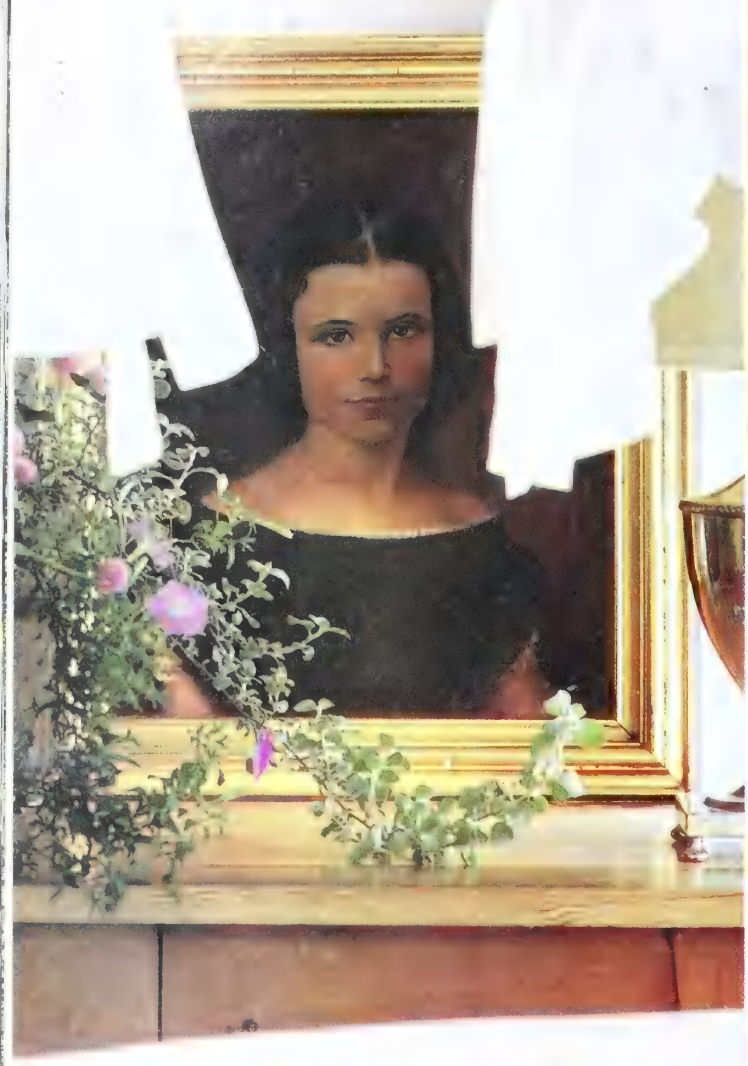
Obviously Young knows how to choose the right people to work with, because the second half of her house project—the decorating—went just as smoothly as the first. She reached an immediate rapport with interior designer Nancy Braithwaite, who admired the way Young knew exactly what she wanted. "Although Rebecca wasn't sure how to get there, she was very articulate about what she wanted her house to feel like," says Braithwaite, "a little like Capri, a little like the Caribbean, a little like *Out of Africa*." Young is equally admiring of Braithwaite: "I never felt intimidated about telling her my wildest decorating fantasies—like organdy curtains trimmed with gold—and usually she said, 'Let's try it.'"





Nancy Braithwaite knew the first time she walked into Rebecca and Hillyer Young's living room (right) that it needed two important sofas. (She ordered them 100 inches long.) "With a door to the dining room, two doors to the hall and four windows, the room had to be anchored by large pieces," says Braithwaite, who then designed a 54-inch-square ottoman in the same scale. Gold mirror, Jerry Pair. Above left: Heavy fringe at the bottom of the organdy curtains holds them away from the wall so they look as if they are billowing in a breeze. Braithwaite used the same organdy to make "whimsies" for the wall sconces. Linen-covered chairs are draped with Indian throws. Below left: The Youngs with their son, Carson, in the master bedroom.



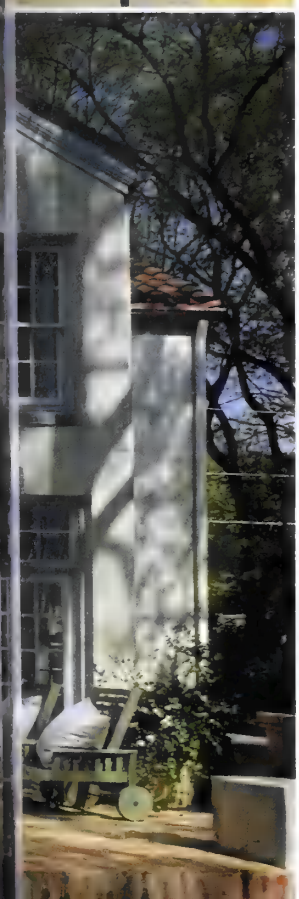












Far left: An old family portrait in the guest room. Left center: On Rebecca Young's closet, a Roman shade of woven grass instead of a door. Near left: Metal chairs along with trellis arches give the dining room a garden ambience. At the end of the dining room (above right), a double set of organdy curtains banded in gold help make the passageway to the kitchen seem part of the room. Below, far left: The twig archway separating driveway and backyard was designed by Sylvia Attkisson, who also planted the pot garden. Attkisson was inspired by similar archways that Japanese garden designers make with bamboo. Below left: Behind the house, Kemp Mooney added a hexagonal tower with a breakfast room on the first floor and a master bath above. Where the arbor appears, a wall was extended a few feet to create a passageway between dining room and kitchen. The family room is to the right of the hexagonal addition. Below right: The breakfast room in the tower.



Client and decorator agreed on sparely furnished airy rooms with tile floors, lots of white slipcovers and organdy curtains. Clutter would be avoided, and—except for two mirrors and one family portrait—nothing would hang on the walls. Spareness is Braithwaite's natural style; she believes that "a few pieces of large-scale furniture, properly placed, have a dramatic impact and you don't need a lot of little things."

Young likes any color as long as it's white, and Braithwaite likes rich "noncolors," so they easily settled on the palette. Braithwaite did persuade Young to paint the master bedroom walls pale yellow, but in other rooms she used a Pratt & Lambert shade called Pearly Gates. "It has the tiniest bit of pink to warm it up," says the designer. The pink sofas in the living room are not much deeper in tone and the women looked at well over fifty fabric samples before finding the right shade. "It had to be pale enough and not too sweet," says Young, whose eye is attuned to subtle color nuances. (She recently opened a women's clothing store, Young & Rohrig, with her partner, Carol Rohrig.) Under other circumstances, dozens of samples might have seemed daunting, but on this project they were just part of the fun. Braithwaite says, "When you work with a client who has a real sense of style, it makes everything easy."





The master bedroom, with its handsome fireplace, once the living room the upper duplex. Shutters are woven g cloth (from Hinson Co.) tied to frames m from two-inch woo dowels. In the guest r (left) layers of organd white over blue—ha at the windows. Irc bed, Rattanworks

FOR MORE DETAILS, SEE REA INFORMATION



TEXT AND PHOTOGRAPHS BY KEN DRUSE

Gardening in the shade

Do not fear the darkness—there is more to shade gardening than pachysandra and periwinkle. Let nature be your guide: You will find that some of the most exquisite jewels of the botanical kingdom dwell in the quiet depths of the natural shade garden

In her New Jersey garden (this page), Jean Pope created a stream bed to channel the water to her property and act as a setting for shade-tolerant plants such as May's Japanese primroses. Even the common annual coleus (opposite) can glisten in the shadows for a season.





EVERY GARDENER HAS
deal with shade. Even one t
will block the sun, and hous
fences and walls also spread sh
ows on the landscape. But sh
is not a curse—it can be a ble
ing. In a hot climate, the sh
spots might be the best place
plant. Look to nature's sha
places and learn. The woodla
can serve as a model for our g
dens and it also presents a liv
catalog of wondrous botanicals

The natural woodland's tree
canopy, shrubbery understory
wildflower-covered floor can
spire your plan, and you can b
row nature's own soil enrichm
system. Falling leaves enrich
earth in the forest; we can inc
porate four inches of compos
leaf mold into the topsoil in
shade gardens to achieve the sa
improved drainage, aeration
moisture retention.

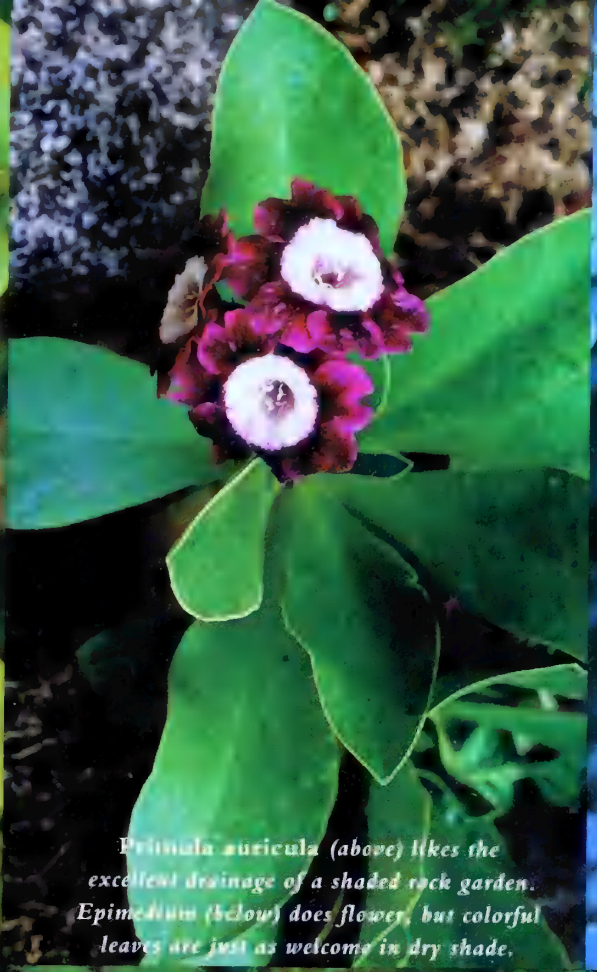
The spectacular plants that h
in the shadows have fewer flow
than those in the sunny mead
but what they lack in num
they more than make up fo
distinctive complexity. L
closely, too, at foliage: fr
fuzzy mosses to leathery bro
leaf evergreens and herbace
specimens with shapely lea
Many have deep green or mar
leaves. Others have varieg
green and white or light-col
forms to illuminate the darkn
such as golden hostas. Layer
plants so their shapes, text
and colors contrast and they
complement each other.

As your landscape matu
more shaded places will ev
The challenge is to collect an
range shade-tolerant species
provide for their needs.
sheltered gardens afford opp
nities to practice your artistry
add intimate sanctuaries fro
exposed sunny areas that al
enhance your property.

FOR A LIST OF SHADE-LOVING PLANTS, SEE P



pitcher plant (above) blossoms in
ted sun. Below: An apricot-colored
rous begonia. Opposite: Colorful
ers mark springtime in the shade.

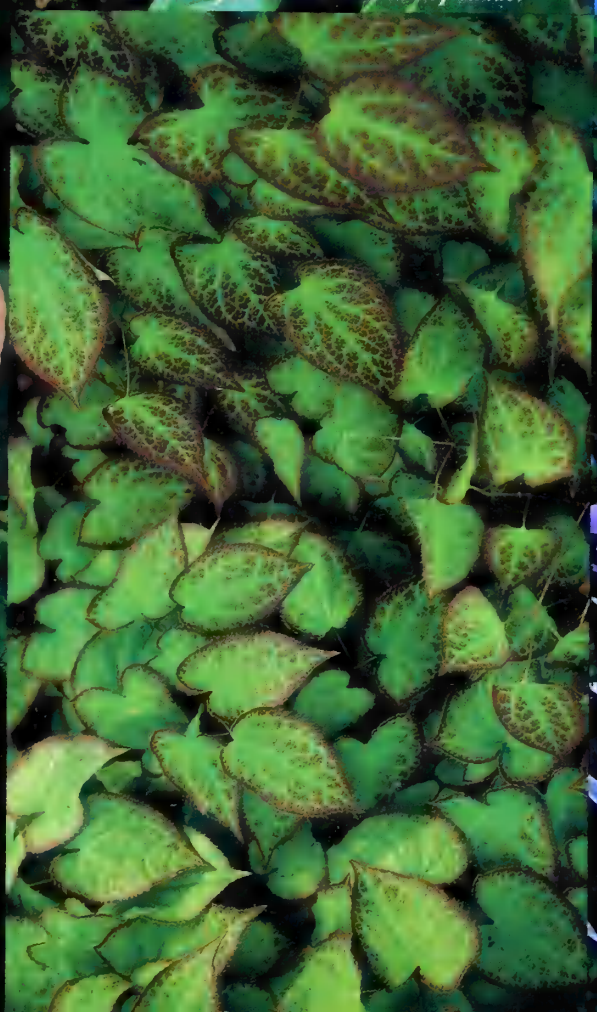


Primula auricula (above) likes the excellent drainage of a shaded rock garden. Epimedium (below) does flower, but colorful leaves are just as welcome in dry shade.

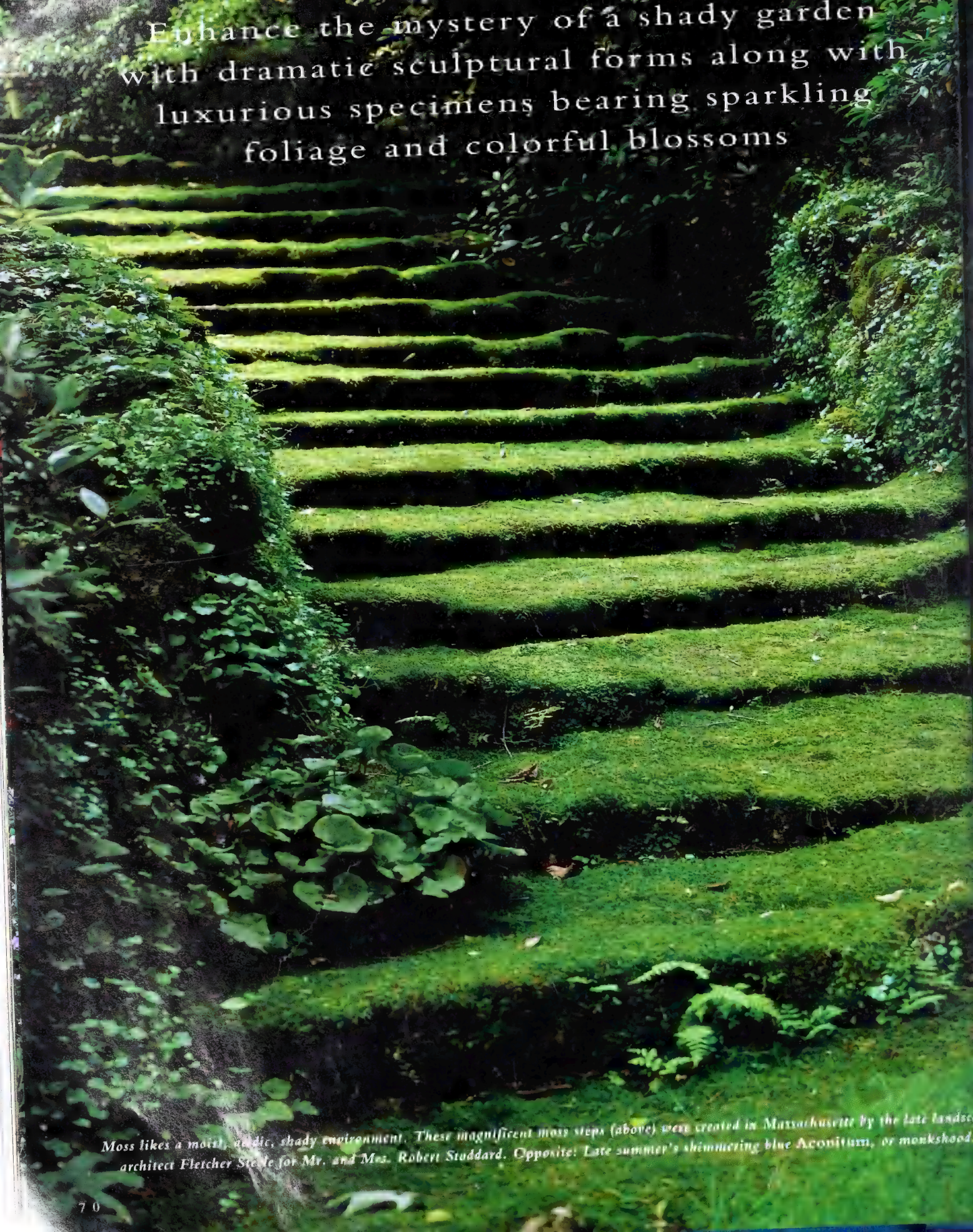


Leaf color and variegation light up the shade. The bath rug (above) has silvery leaves. Physostegia virginiana 'Variegata' (below) sparkles.









Enhance the mystery of a shady garden with dramatic sculptural forms along with luxurious specimens bearing sparkling foliage and colorful blossoms

Moss likes a moist, acidic, shady environment. These magnificent moss steps (above) were created in Massachusetts by the late landsc architect Fletcher Steele for Mr. and Mrs. Robert Studdard. Opposite: Late summer's shimmering blue Aconitum, or monkshood



California natural

Inspired by a new young-at-heart collection of furniture, decorator Stephen Shubel creates sunny rooms that seem to say, "Put your feet up"





BY JUNE KURT

PHOTOGRAPHY BY JOHN VAUGHAN

PRODUCED BY JODY THOMPSON-KENNEDY

"I DON'T LIKE ROOMS THAT LOOK 'done' or take themselves too seriously," says San Francisco decorator Stephen Shubel. "I want to cheer people up. The truth is, it's a hard world out there, and one's home should be a place where everybody can let down and be themselves."

Known for his love of light-struck whites and a style as fresh as an Evian with a twist, Shubel rejuvenated this 1925 Spanish-style stucco house near Berkeley with lots of pure white fabrics set off by fruit-juice-colored walls. Just in time came Lane's new Veranda collection of painted indoor furniture, with its whisper of English garden rooms and its light-limbed practicality. "I like the friendliness of natural materials—cotton duck, wicker, birch bark lampshades—and white-painted furniture fits that mood." Keeping their cool, Shubel's few patterned fabrics are rarely more assertive than a pale stripe here, a delicate polka-dot there. But he does get serious about the fun of accessories. At evening, when the sun-room's shades are rolled down, glass spheres and candlesticks sparkle; a big gilded star with no use on earth except to "cheer people up" gleams in the lamplight. Upstairs, an improbably tall arrow made from a natural birch branch leans against the master bedroom wall, resembling nothing so much as a kooky Dr. Seuss rocket. For Shubel, these are the finds (most from Turner Martin, an imaginative Palo Alto shop) that bring a smile to a room, and to guests as well. The big sun-room, added off the main living room in the 1940s, "is a real icebreaker," says Shubel, "and a great party place." Whether it's the whole high school baseball team tromping in for a soda, or adult friends arriving for dinner, conversation flows easily here. One can almost hear it: relaxed and savvy, bright with humor, confident. Rather like a Stephen Shubel room.

The anything-goes enclosed veranda invites the sunshine in with whites upon whites. Yachty cotton duck not only covers the Pearson club chair and Lane/Venture chaise, but is tossed over a bar table and rolled down as window shades. White too: the Lane table of clean, classic lines, piled with books. Painted soft apricot, stucco walls find an echo in the cheerful stripes of the Naco fabric on a Pearson sofa. Mirror is a reproduction of a French antique.




EAP
ROSE'S
LIME JUICE



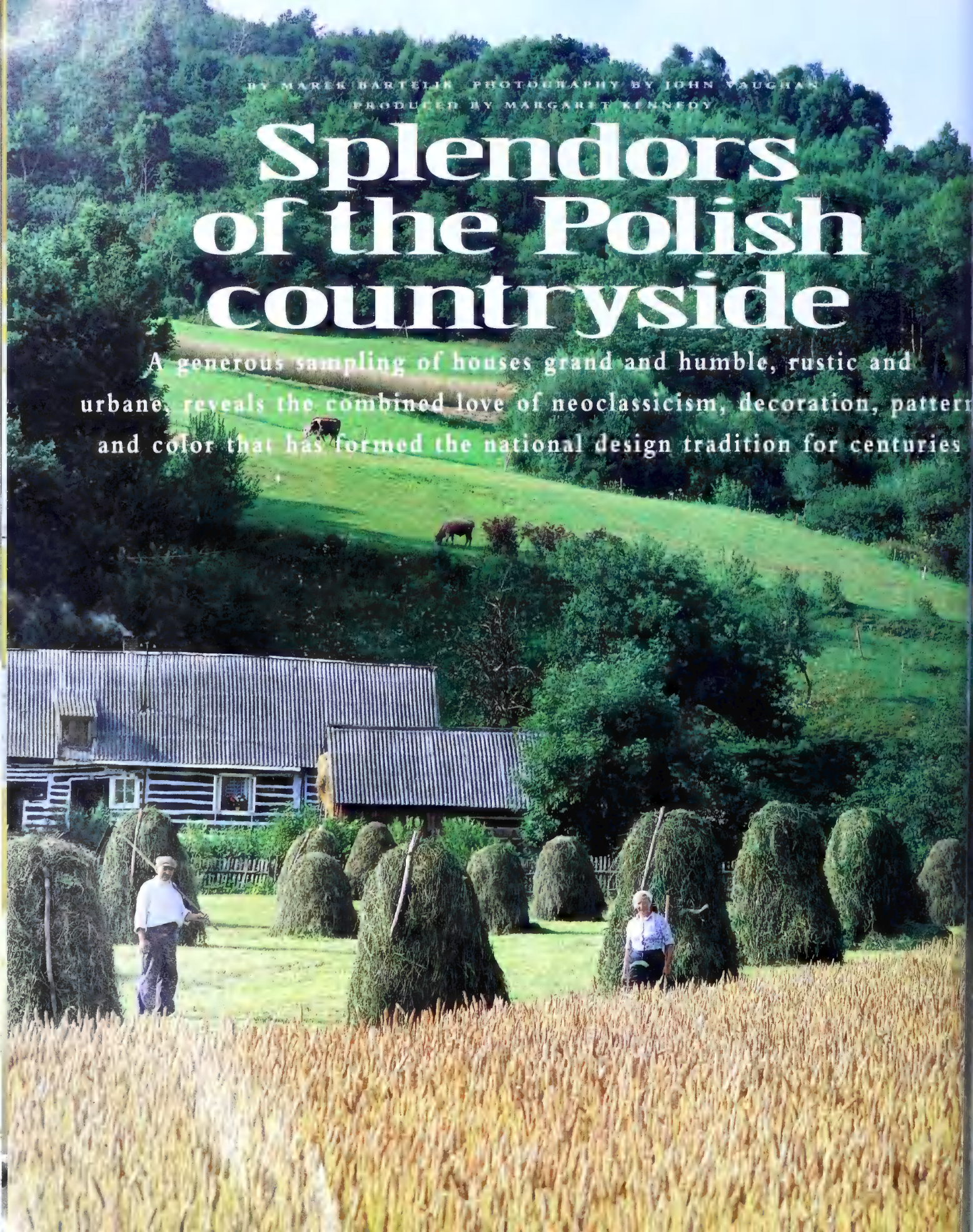


Windows wrapping the sun-room (opposite above) have a splendid view over a golf course. To bring the garden indoors: a tall topiary of ivy geranium, a granite composition bowl growing grass. Artist Kendall Le Compte made the round metal table and inlaid its top with shells and tile. A versatile Lane console table (opposite below right) in the entry is an accommodating catchall. Nature's own touch of white, birch bark, lends lampshades on the informal bar (opposite below left) a rustic texture. This page: Decorator Stephen Shubel mellowed even the forged metal chandelier over the dining table with a white patina. The shapely Lane dining table with fluted legs holds spheres wrapped with galax leaves that last and last. The lightweight wicker bistro chairs are easily moved anywhere the conversation gathers. Shubel took his inspiration for the roll-down shades of cotton duck from some he saw on a hotel veranda overlooking Lake Como in Italy.



Vest weekend visitor would not this revivifying guest room? The alls themselves, painted a color bel dubs "egg-yolk yellow," are a wake-up call to the senses. lacy metal headboard from Lane's Veranda collection adds a ine note, as do polka dots on the ast ruffle, which the decorator boldly echoed on a hand-painted reen (opposite above). Worth ng home about: the delicate pine ting table (both views, opposite w) with a folding French garden chair of metal and wood.

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BY MAREK BARTELIK PHOTOGRAPHY BY JOHN VAUGHAN
PRODUCED BY MARGARET KENNEDY

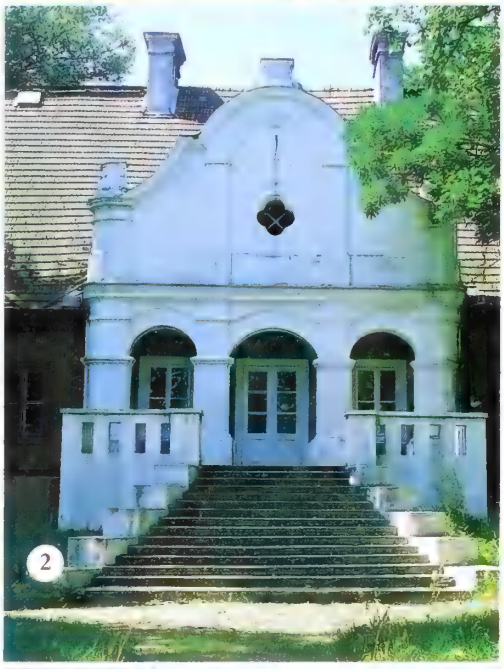
Splendors of the Polish countryside

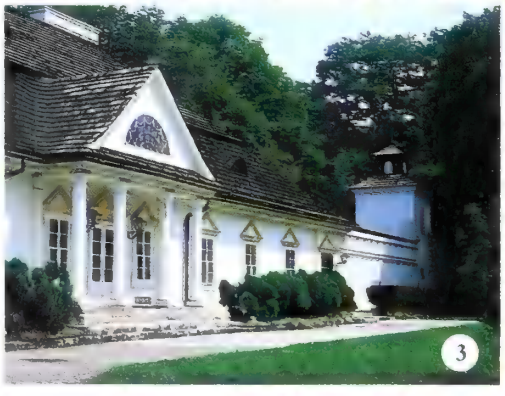
A generous sampling of houses grand and humble, rustic and urbane, reveals the combined love of neoclassicism, decoration, pattern and color that has formed the national design tradition for centuries



ypical log farmhouse stands in the verdant Polish countryside (opposite). The farmer's small holding includes the animal pasture on side, the fields that yield abundant hay and grain. This page: An 18th-century manor house east of Warsaw is the birthplace of Cyprian nil Norwid, a great Polish Romantic poet. Its pedimented portico with four columns is characteristic of the national style. Like many houses, this one has been destroyed several times during wartime, then rebuilt. The well-known actress Beata Tyszkiewicz lives here now.













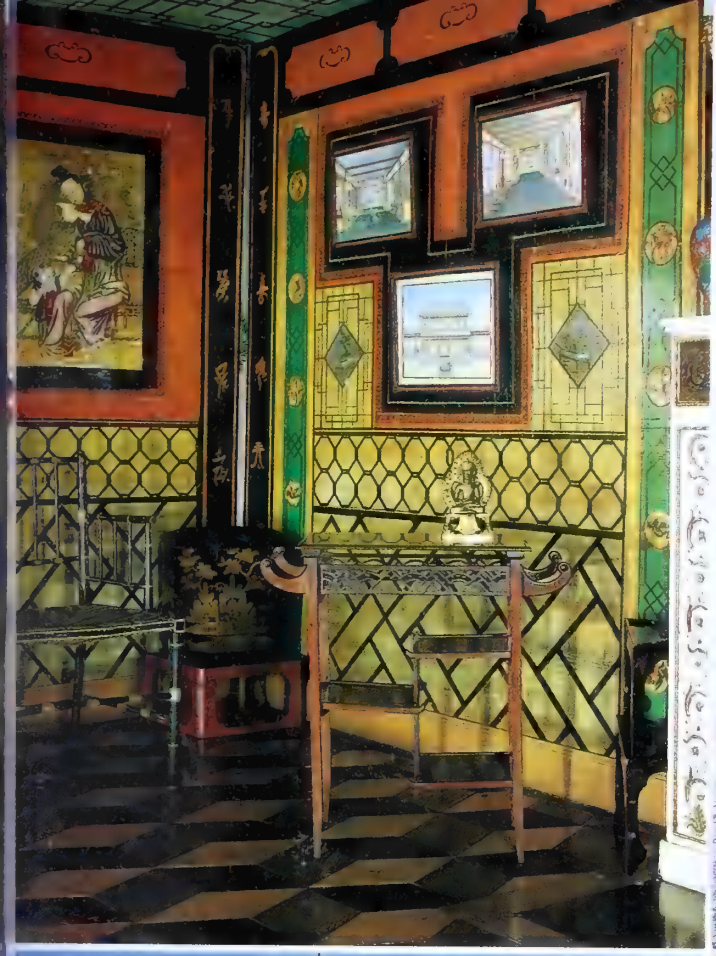
The romantic neoclassical aura of the king's new palace influenced many manor hous in the late 18th century (1–3). Two interiors in much-visited houses open to the public a sitting room in the Moniak family manor in Zubrzyca Gorna (4); and the music room Frederic Chopin's birthplace (5). 6: The Oblegorek home of the author of **Quo Vadis,** *H Sienkiewicz, is now a museum. 8: Lancut, built in the 17th century, was redecorated in 18th in the neoclassical style by Vincenzo Brenna. Its Chinese room (7) remains as when created in 1802. 9 and 10: Today a hotel, the Hunting Lodge at Antonin, built in by Charles F. Schinkel for Prince Antoni Radziwill, shows a German Romantic influe*

FASHION MOVES IN MYSTERIOUS WAYS. A good case in point is architectural style in 18th-century Poland. When the Polish king died in 1763, Empress Catherine the Great of Russia saw her opportunity to dominate her western neighbor. She engineered the elevation to the Polish crown of her former lover Stanislaw August Poniatowski, accurately foreseeing that this inept ruler would allow Russia and Poland's other neighbors to annex and eliminate the already feeble country. All this came to pass, but the ineffectual king was also a man of great style with a passion for literature, the arts and architecture. He left a strong mark on the Polish landscape that lives on to this day and is seen in these ten pages, the result of a trip House Beautiful recently made to Eastern Europe.

From Stanislaw August's love of architecture emerged a romantic neoclassicism with a distinctly Polish character. The masterpiece of this style is the king's summer residence known as Lazienki, and it has influenced generations of palaces of the aristocracy, manor hou the gentry and ultimately even some cottages of peasants and dwellers. All these layers of society are represented here.

What makes the style particularly Polish are certain conve (such as the pedimented portico with its invariable four columi the use of wood. Poland, with its wealth of forests, has a lon spectacular history of vernacular wooden architecture. By th century, the aristocracy gave up their preference for brick and buildings and they too turned to wood—for their new neoc Italianate villas and French-style châteaus. Inside their w palaces, however, the nobles decorated in a flamboyant mann sisting on the very best from Paris—Boulle furniture, Sèvres tab and Falconet bronzes.

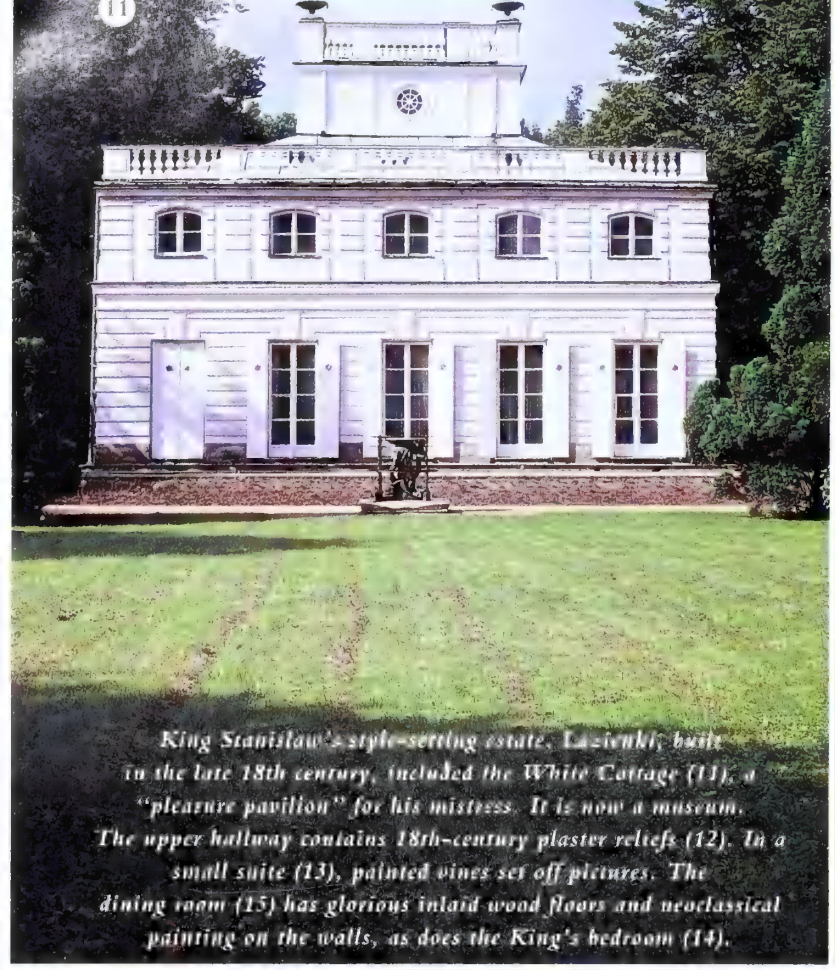
Western Europe's neoclassicism soon trickled down to the (the landowner class), but the interiors of their manor hou




8




10





King Stanislaw's style-setting estate, Lazienki, built in the late 18th century, included the White Cottage (11), a "pleasure pavilion" for his mistress. It is now a museum. The upper hallway contains 18th-century plaster reliefs (12). In a small suite (13), painted vines set off pictures. The dining room (15) has glorious inlaid wood floors and neoclassical painting on the walls, as does the King's bedroom (14).



















Folk art enriches a turn-of-the-century room (16) in a Zakopane museum farmhouse; t is the sleeping end of a typical two-room dwelling. A cut-paper valance (17) brightens a h house. A sleeping room (18) in Cracow's Ethnographic Museum has a painted tapest design on the wall. In Sanok's open-air museum, one of 39 in Poland, a schoolteacher's (19) has stenciled walls, bourgeois furniture. All over Poland, flowers (20) brighten the front yards of the cottages. A c. 1880 factory-made chair (21) imitates Polish high s Farmhouses with blue-washed walls and thatched roofs (22) were once a common sight in villages. Beehives in the village of Kamienna (23) are perfect village-architecture mode Zalipie is a Polish town known for its floral ornamentation, even on exterior walls (24,25) more recent architecture, such as this 1897 house, Pod Jedlami (26), built in Zakopane the late author Stanislaw Witkiewicz, is an ambitious example of traditional village archi

mained Eastern in style, filled with rustic furniture, Oriental tapestries, hunting trophies and memorabilia from Polish struggles against the Tartars and Turks.

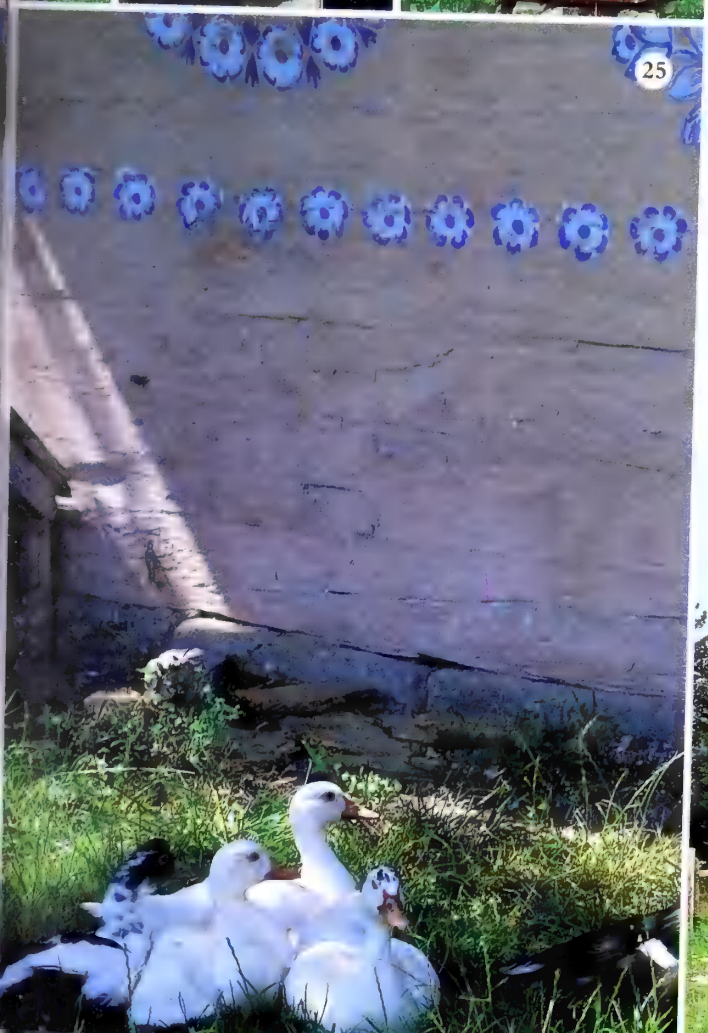
The late 18th century saw significant changes in the Polish village. Serfs were rebelling and there was an awakening of political consciousness. As the living conditions of the Polish peasants improved, their houses were increasingly influenced by the style of the manor houses. The average *chalupa* (pronounced how-OO-pa), the Polish word for village cottage, gradually became more spacious, colorful and comfortable. This peasant house is either a log cabin or is half-timbered with a wood framework and walls filled in with a material such as clay. Often the roof is thatched. In the area of Zalipie which we show several examples, the outside walls were often mented with floral painting around windows and doors. A *chalupa* has a central stove anchoring two living areas, one for ing, the other for socializing.

The magnificent palaces, graceful manor houses and proud cottages are among the best and most original achievements of culture. They display a fragile beauty that the West Carpathian landers call *szumny* (pronounced SHUM-nee), a word that sta the rustle of leaves in a high wind or the sound of the babbling that abound in the passes of the Polish mountains.




23

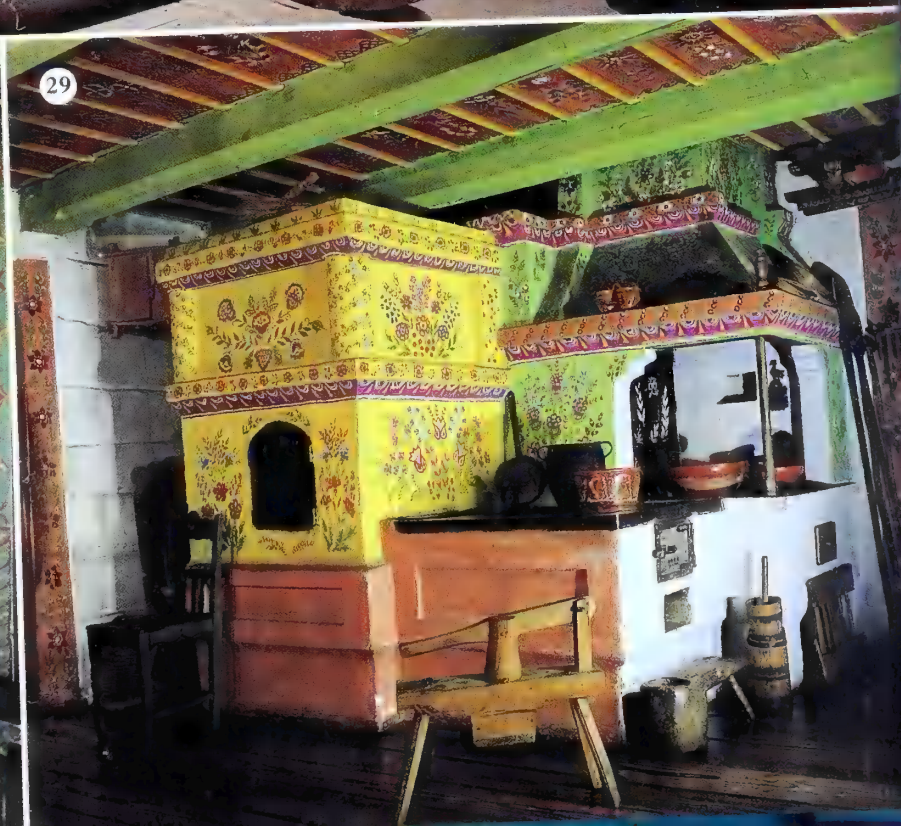

24


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28


29



In an open-air museum, the sleeping room of a peasant house (27) proudly displays embroidered pillows, a hanging duvet. delicate paper cutout—the frugal family's form of lace—decorates the window. It was made by folding paper carefully, then cutting with one snip of the sheep shears. In a typical house of the Zalipie region, now part of the Cracow Ethnographic Museum, e wall painting and ornamentation on the cupboard, plates and cups (28) harmonize with the pattern on the painted stove (29). The home of present-day working farmers (30) could easily be 200 years old.

FOR MORE INFORMATION ON POINTS OF INTEREST AND TRAVEL IN POLAND, SEE PAGE 137

At play with the past

A passion for history—including his own—gives Thomas Jayne's intimate Greenwich Village apartment a richness of association that has little to do with price





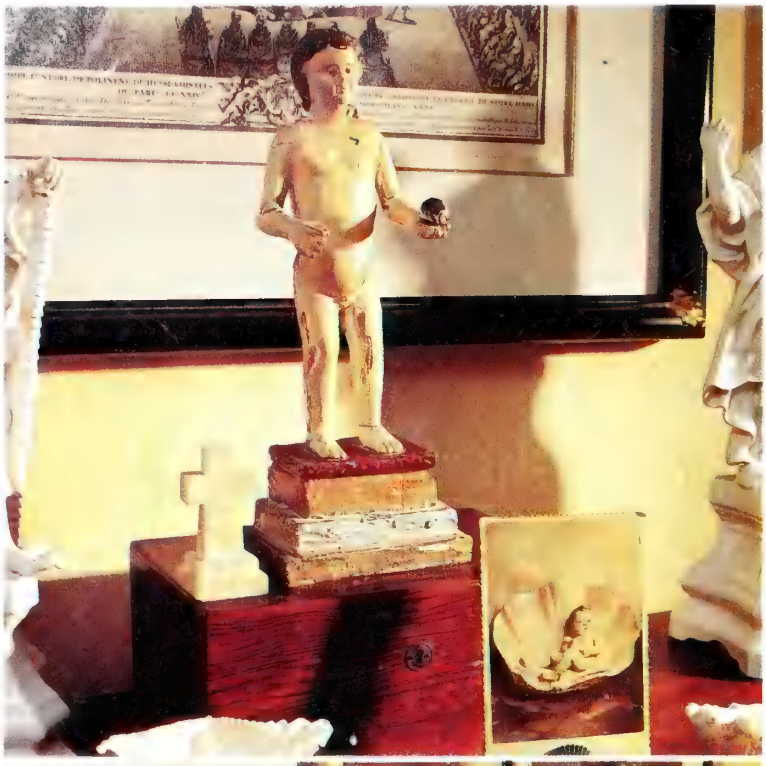






PHOTOGRAPHY BY ANDREW GARN
PRODUCED BY DARA CAPONIGRO

is hardly an object gner Thomas Jayne's apartment that does ak volumes to him: either his present interests or ple of his childhood. The secretary (opposite above tade for Jayne's great- arents, is crowded with family photos under a bust of an ancestor claimed in family tradition, Benjamin Franklin. Above: For comfort, Jayne pulls four club chairs around a central table that doubles for dining. Jayne designed the table, adapting its sun motif from an ancient map (detail, opposite below right). The chairs recall his years working with designer Kevin McNamara, who created them for him. Jayne savors the bold wall striping painted by Chuck Hettinger (opposite above right and below left) for more than the decorative dash. The stripes are Roman, the glaze technique is Renaissance, and the necessity was immediate on bumpy old walls.







Amid the drama of his prints, Thomas Jayne (above right) placed a reserved Pennsylvania chest of drawers (opposite) for its calming effect. On it (detail, above left), flanked by Meissen apostles, a gesso-on-wood Christ Child of Spanish or Portuguese origin extends His orb. At His feet, around a photo of his grandfather as an infant, Jayne has gathered real shells, one a Regency salt dish. Fabrics take their cues from the works of art. Curtains by Garence Aufaure, N.Y., are antique bed linens with a striped border, a subtle accompaniment to the toile (above).

IT IS EASY, CASTING A QUICK EYE AROU

Thomas Jayne's very civilized apartment in New York City's G wich Village, to dub him a traditionalist. In his living room, th a convivial sense of order amid complexity—architectural art; umes piled on footstool and table, the symmetry of paired chairs—that suggests an Edwardian gentleman's retreat. It is a that encourages good conversation, an articulate room. And w happily articulates is Jayne's belief that "one's history, one's f or artistic roots, some given and some chosen," offers a rich tre of meaning from which to shape a personal space.

A young interior designer with impeccable credentials (a ma degree in decorative-arts history from Winterthur Museum, a st Parish-Hadley, several museum fellowships), the tall, soft-sp Jayne has become a favorite decorator for museum curators a currently working on the governor's mansion in Richmond, Va he takes a broad view of history, insisting that even a young c on a tight budget can seek out art and furniture that expresses own connections. "It's not enough to have something that's pre should have nuance, a story," he believes.

The collection of religious prints filling nearly every inch bedroom walls sprang partly from his Episcopal upbringing. B also discovered that the old master prints he craves—Dürer, Tic Rembrandt—can be had at better prices if the subject is religiou complement the collection, he found a black-and-white toile. thinking," he says, glancing around for an available inch o space, "of mixing black-and-white photographs with the pri room needs a good scheme, but one that is open-ended, a evolve. You shouldn't acquire everything at once."

When he moved in, Jayne dug under old carpeting to uncov apartment's original 1929 cork flooring. Rather than replace buffed it to a mellow, leatherlike shine—a texture so satisfying is no need for a rug. And as Thomas Jayne sees it, the floor extra dimension: a history.

FOR MORE DETAILS, SEE READER INFORMATION

Religious art from five centuries fills Thomas Jayne's bedroom with noble themes. A budding print collector, he finds bargains in a subject others pass by



Brights



BY JILL KIRCHNER PHOTOGRAPHY BY NEDJELKO MATURA
PRODUCED BY KATHLEEN MAHONEY AND SARAH KALTMAN

lowing fashion's lead, bold colors are

ghtening the decorating landscape. Use one shot to

ch up a neutral palette, or go the distance with

omful of

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ve shown

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gories:

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lines of

assic

as easily as it zips up the curves of the

temporary chair. From floor to ceiling, textiles to

eware, high-voltage color is the new wave.



Red-hot (opposite): Furniture and accessories ripen from tangerine to cherry-red to raspberry. Chaise, Candide. Rose chair, SEE, Ltd. Swaim love seat covered in Manuel Canovas fabric. Starred pillow fabric, Christopher Hyland. Kennebunk Weavers pink throw. Tole bucket, Lexington Gardens. Desk lamp, Giles & Co. Navaro ceramic pot, Kostka. Carpet swatches from ABC Carpet & Home. Coral-handled flatware, Daum. Glass bowls, New Glass Gallery and The LS Collection. Silk napkin, Pottery Barn. Pod-shaped wall sconces, Modern Age. Curtain fabrics: Covington red cotton lined with Clarence House orange taffeta. This page: Sunny yellow lights up everything. Spica leather chair, Modern Age. Barton-Sharpe armoire lined with wallpaper by Tim Goslin Studio. Glass bowl (with lemons), Frank McIntosh at Henri Bendel. Paper box, arched vase (on floor), plates and coffee cup, all from Barneys New York. 19th-century vase, Gordon Foster. Pottery Barn candlestick. Martex towels. Hermès cashmere throw. Large vase (holding fabric), Kostka. Silk pom-pom pillow, Candide. Star pillows and other fabrics by Fonthill, China Seas, Covington, S. Harris & Co.

Color is the energizer: You'll be seeing Technico

sheets and towels, table settings, carpeting. And w

you don't see can easily be achieved through cust

fabrics

colors—

range

shade

alm

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Blue notes sound a soothing chord (right): The Splash chair, in velvet, made its Milan debut last year, is from Dialogica. Étagère from Conran's Habitat. Top to bottom shelves: Vases, Candide. Dinner plate by Garouste and Bonetti, from Daum. Alvar Aalto vase, Barneys New York. Vases, The LS Collection. Ceramic plates and bowls from Gordon Foster. Round velvet pillow, Dialogica. ABC Carpet & Home carpets. Ribbed vase, The LS Collection. Wave candlesticks, Emilio Robba. Goblet, Lexington Gardens. Pillow fabrics from Christopher Hyland, Gretchen Bellinger, S. Harris & Co., Grey Watkins, Glant Textiles, Yves Gonnet. Greens to envy (opposite): Silk curtains, Grey Watkins; patterned silk, Christopher Hyland. Ralph Lauren chair in silk. Pillow, Covington Fabrics. Zig-zag bowls, Candide. Dining chair, Baker Furniture at ABC. Screen in Hines & Co. fabric on Osborne & Little ground. On table, Clarence House silk. Vase, New Glass Gallery. Pitcher, The Metropolitan Museum Shop. Ceramic candlesticks and glass goblets from Barneys. Glass covered dish, John Rosselli.

reviving a room with amethyst carpet or recast

a ho-hum chair in chartreuse. However you color

have fun—that's what brights are all abo

FOR MORE DETAILS, SEE PRICES & SOURCES AND READER INFORMATION









walking distance. Two popular hangouts: the antiques and home furnishings shop L. Pizitz (above right, with retail manager Erica Meyers), and the seafood restaurant Bud & Alley's (right).



BY JANE MARGOLIES PHOTOGRAPHY BY LANGDON CLAY PRODUCED BY SUSAN ZEVON

Still growing, Seaside, on Florida's panhandle, is a surprising experiment in building livable towns and neighborly house

Halfway to









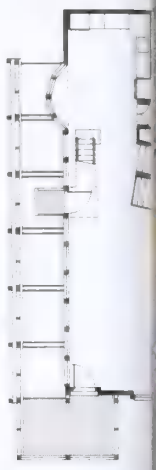
Handsome pavilions perch on steep, knobby dunes and step down to the clear blue-green waters of the Gulf of Mexico. The pavilions serve as grand entrances to the beach and contain showers and bathrooms for homeowners, who live inland. The structures, each designed by a different architect, can be seen from the county road that cuts through Seaside. Passing cars automatically slow down to take in the sight.





paradise





This house, by New York archit Deborah Berke a Carey McWhort (opposite, top ri stands on a corn lot, so "it had a a civic responsib to be a commana presence," says Berke. The Seas building code, w dictated a design modeled after na Charleston hous that face the sid yard, called for story porch, whi the architects ch make sculptural and abstract. Th timber frame act sun visor for the 1,000 square fee porch space (left 1,800-square-fo interior. Puttin three bedrooms the first floor (p above), the arch devoted the enti second floor to sunny, loftlike l area, where the owner spends m of his time (opposite, top l and bottom). Sunflower table birdhouse, L. P





OUGH IT JUST EARNED

on the Rand McNally road atlas
r, Seaside, on the Gulf Coast of
, has been an important destina-
r a decade. Ever since its streets
id in a tight grid and pretty cot-
egan springing up behind picket
people have made pilgrimages to
vn modeled after southern com-
es built before the automobile
lly altered development patterns.
s come to admire its compact size
encourages people to walk rather
ive), its densely built residential
, and its community beach. Vaca-
spend a perfect summer swim-
n well-tended pools and sun-
on fine, pure white sand. And
rs explore streets lined with pastel
ins with names like Sunny Side
Villa Whimsy.

started back in 1980, when an
a-born, Harvard-educated devel-
med Robert Davis decided to try
ng different on eighty beachfront
had inherited from his grandfa-
ather than build a typical town
evelopment, he set out to re-cre-
rything wonderful about old
n communities. He discovered
hitects who had been thinking
own planning in the same way,
h Plater-Zyberk and Andres Du-
Miami. Together they traveled
the South, studying vernacular
measuring streets, figuring out





Reaching up for a view of the Gulf, Seaside's first town house (above) was designed by New York architect Walter Chatham for a jewelry maker and her husband. The concrete frame is softened by corrugated wood panels and teal-colored doors. To emphasize the building's urbanism, Chatham modeled the balcony (right) after a fire escape. The core of the building (section, above) pops up out of the roof and turns into a tower (far right).

Seaside is more than pastel cottages and picket fences: Twenty town houses are rising proudly around an urban square





what makes the old towns work. Enlightened, they came back and laid out Seaside with narrow streets, wide diagonal boulevards and a town center. They paid extra attention to public spaces. Lots would be small, and houses built close together, but the beach would be open to all. To create an interesting mix, the planners decided not to design any houses. Buyers would hire their own architects, who would design according to a building code which stipulated wood siding, pitched metal roofs, front porches and individualized picket fences. "The point was not to dictate design," says Davis, "but to teach people to build houses the way they were done earlier in the century. That made sense for the place and climate." The plan called for Seaside to be completed in fifteen to twenty years.

The planners thought the code would elicit humble dogtrot houses, but once an early, Victorian section of Seaside called Rosewalk was completed, newer buyers became captivated by its gingerbread cottages. Soon buyers were telling their contractors they wanted big houses with all the trimmings (tower, gingerbread, candy colors). "There were all these show-off houses, all this muscle-flexing without much architecture," says New York architect Deborah Berke, who with partner Carey McWhorter has designed sixteen houses and two commercial buildings here and is content to design quieter "background" buildings that respect their Seaside neighbors.

The town has grown in other ways its developer and planners did not anticipate. They never imagined that real estate prices would soar to the point where only the wealthy could afford to buy lots and build houses, forcing people who work in the town to live elsewhere. Many of these houses, rather than being built as vacation retreats for the owners, are investment properties leased through Seaside's rental office. Housekeeping carts whir by, carrying soap and towels. Cars parked on the street have license plates from as far away as Illinois, and eight newspapers are sold in front of Modica Market—from the *Montgomery Advertiser* to *The Wall Street Journal*. Although the town is packed in summer, only 12 families live there year-round.

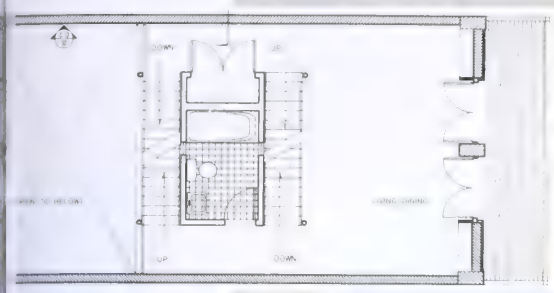






Today, the town is at a turning p
With two-thirds of the residential
built (there are now 200 houses)
third of the commercial sector con
ed, Seaside is just beginning to loo
way it will when its master plan is
realized. Twenty town houses are
being built. Designs are ready for a
story commercial building by Ro
Machado and Jorge Silvetti which
stand opposite the one by Steven
built in 1990. And soon the tiny
Revival post office, one of the first
tures in Seaside, sited right on the c
road (as if to announce, I am a to
will be relocated inland as part of
cultural center. Davis is hopeful th
changes will give Seaside the divers
an established community.

That authenticity is just what yo
in neighboring Grayton Beach, w
was built in the 30s. Here are the
little houses Davis and his planners
mired when they developed the S
code. Porches are covered in scree
has gone all dark and rusty. Roofs s
pealingly. Houses are sited haphaza
some right on the street, others se
and enveloped in rhododendrons. I
painted signs bear folksy names lik
Coal Bin and It's Big Ern It Looks.
ing around, you are reminded that i
life as much as architecture to ma
appealing town. *(Continued on pag*



The double-height
s (right and plan,
ve) reinforces the
vertical feel of
house—and gives
ers a wonderfully
space for cooking
ting. "We could
ilt a second-floor
,," says architect
r Chatham, "but
this was a better
he space." Under
concrete counter,
cabinets covered
immon wood roll
eniently. French
rs open to a rear
atio. The double
se (opposite, top
right) was a code
ent for the town
se, and Chatham
t into a dramatic
ent that doubles
ck on itself as it
o the third floor.
Chatham chose
sive cable for the
ing. The owner,
o did most of the
ion of the house,
d the walls with
silver paint. In
master bedroom
posite, top left),
nder block walls
ted creamy white
ool and soothing
. In the adjacent
opposite, below)
ls of sandblasted
provide privacy
hile bringing in
ght to bathe by.
tub, L. Pizitz.

BY JANE ELLIS PHOTOGRAPHY BY LINDA BURGESS

Cooking from the garden



In the English countryside Raymond Blanc turns the freshest ingredients into dishes dreams are made of

A salad of spring vegetables under a froth of sabayon sauce (this page) and a fricassee of mushrooms and herbs (opposite) rest on beds of Bressingham Pink and Snow Carpet thyme.







Raymond Blanc (below), chef and co-owner of the award-winning Manoir Aux Quat' Saisons and author of **Raymond Blanc Cooking for Friends** *(Headline, 1991). Opposite: Nestled among the lettuces, an "earth and sea" salad combines fresh greens, roasted scallops and deep-fried*



vegetable ribbons with an herb vinaigrette. Lavish arrangements of flowers (above left) are carted from the flower house to the hotel (terrace in the background) and restaurant. Below left: Lunch is served in the conservatory restaurant, one of three dining rooms in the hotel.

J BRITS WANT TO on a feast divine they of- ıd for the Manoir Aux aisons near Oxford. Here ıch owner and chef Ray- Blanc has in eight years a fine country hotel and a that has won superlative two stars from Michelin Best Restaurant in Eng- tation from Gault et Mil- the *Times* of London. Manoir is Blanc's passion. ɔidding temple of haute it is warm and inviting. an altar where you come it is where you come to e life with your friends," energetic self-taught chef, ays has a ready smile. ıotel, a 15th-century man- , has been expanded over uries. Blanc recently con- he dovecote and stables ish suites, each with its vate terrace. The grounds, landscaped by John Hill of Sherborne, include rolling lawns and a scented ground cover of thyme. Creeping rosemary climbs the stone walls. There are luscious herbaceous borders—as only the English can contrive—a walled herb garden and a water garden. But it's the three-acre vegetable garden that produces the gorgeous organic vegetables, herbs and fruits that are the essence of Blanc's cooking.

"In England," says Blanc, "nine-tenths of the garden is devoted to lawn and flowers. There's no room to grow vegetables. In France the priorities are different. Nine tenths is the *potager* and then there is a little patch for grass." Blanc has made the best of both worlds.

The garden produces seventy varieties of vegetables, including seven kinds of lettuce. It is lovingly tended by Albert Ring, the head gardener, who has a sensational salad named for him, and by a bevy of nimble helpers. A new Oriental garden is devoted to Japanese, Thai and Chinese herbs. "I am looking ahead and working





In the kitchen garden (below) vegetables grow neat as knitting rows. A swath of flowers and shrubs in soft pastels (right) includes silver-gray artemisia 'Powis Castle', salvia 'East Friesland' and diascia. Below right: Tomato consommé and gazpacho, two chilled soups made from ripe tomatoes grown in



the organic garden. Opposite, clockwise from top left: Chocolate coffee cup, an iced parfait topped with kirsch sabayon; apple mousse with a cider and apple vanilla coulis; rhubarb and strawberry gratin; and mint-flavored fruit soup with champagne.

RECIPES BEGIN ON PAGE 118

with a nutritionist to learn more about the remarkable powers of herbs," says Blanc, who with his Hungarian-born wife, Kati, a psychotherapist, plans to delve more deeply into the science of natural healing.

Menus are planned around the seasons. In spring there are light, budding flavors and the pastel colors of tender shoots. Summer brings a more robust taste and colors that sing. In autumn the colors are earthy and there is strong flavor like that of wild mushrooms. And in winter, game and root vegetables keep one warm in a cold climate.

Dessert is full of fantasy and fun. Blanc's famous demitasse, molded from bittersweet chocolate, took him ten months to perfect. He uses little sugar, which he fee "not necessary when you work with wonderful flavors."

Blanc loves to share his pas for food with his guests, so not surprising that he has start cooking school. Le Petit B Ecole de Cuisine runs from O ber to Easter, offering five- courses, each limited to eight dents. "It's a tough cour hands-on, and you learn a l says Blanc, who neverthe shows that cooking can be a l fun. Just staying at the Ma while you study is bound t fun. Delicious fun.

For information on the h and cooking school, write to: **Le Manoir Aux Quat' Saison Great Milton, Oxford, Engla OX9 7PD**
Phone: 011–44–844–278881





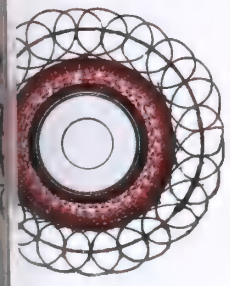

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rant metalworker
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s in return for
al. Have you ever
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P.K., NYC

ıe story of the metal-
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frames like yours
made commercially
e late 19th century
sold by peddlers.
frame originally had
handles looped
gh the edge so that
it was attached to a
the dish could be
:o serve cookies or



es. Because the
eware plate inside
ırework is rare, to-
alue is about $150.

**ır corner
was given to my
mother in 1910.
e trying to find
; age.**

[.M., Burton, OH

ʻved wooden chairs
urs were in fashion
1890 to 1910. All types of spindles and turnings were mixed with no special period or style in mind. The form—a corner chair with a leg in the front—was adapted from

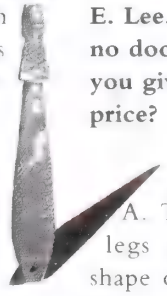


an 18th-century design. Your chair is worth from $350 to $450.

Q. I have a "whatsit" that I found in my dad's trunk in 1932. It has a carved mother-of-pearl handle shaped like an arm and hand, and a thin soft ivory or celluloid "blade" that swings out.

J.B., Muskegon, MI

A. The hand was a common design element in the Victorian era, and your "whatsit" was probably made between 1880 and 1890, when mother-of-pearl was popular. Although the use of your "whatsit" is unknown—it could have been a snuff knife, cuticle knife or toothpick—it would sell today for about $50.



Q. In 1987, I bought a five-inch, hand-blown glass piece at a yard sale in New Hampshire. Can you tell me about it?

M.C., Broken Arrow, OK

A. The applied handle and free-blown swirls on your jug are all features of early American glass, but the shape, the thick handle and numerous bubbles suggest a date of 1900. At that time many Mexican and European glasswares were still being made by the old methods. The attractive cobalt color rather than the age of your jug gives it a value of $25.



Q. My mahogany sideboard is in good condition, except for a bit of veneer missing on the corners. I know it came from a descendant of Robert E. Lee, but I have no documentation. Can you give me a current price?

E.K., Newport News, VA

A. The heavy round legs and rectangular shape of your sideboard



indicate that it was made between 1820 and 1830. Undocumented histories do not add value to an antique, but a good mahogany sideboard is worth $1,500 to $2,000. Missing veneer, however, can lower the price by about 50 percent.

Q. Can you tell me the age and value of this metal mold I bought at an estate sale? I think it was used for making candy.

S.W., Summerville, SC

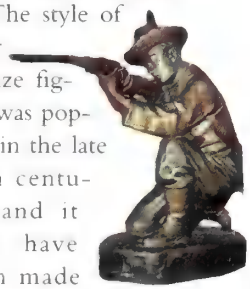
A. You are right in thinking that your mold was probably used to make boiled sugar candy. It must be at least fifty years old because commercial candy molds of iron, tin and wood were replaced by plastic molds around 1947. Collectors now hang old molds for wall decorations and will pay from $75 to $100 for a tin one like yours.



Q. I found this 13-inch bronze sculpture in a thrift shop 25 years ago. On the base is a hard-to-read mark that seems to say "J. Garnie." What can you tell me about it?

P.B., Goodspring, TN

A. The style of your bronze figure was popular in the late 19th century, and it may have been made by a French artist named Jean Garnier. If so, the sculpture is worth more than $1,500. Without a recognizable signature the value is about $900.



The later, greater Beaujolais

Everyone knows about November's Nouveau, but April is when the Crus and Villages arrive

FOR MORE THAN TWO DECADES, the most popular annual event in the world of wine has been the arrival of Beaujolais Nouveau on the third Thursday of November, just weeks after the harvest. In France, thousands of cases of wine are trucked to Paris on the official day of release, and cafés and bistros proudly proclaim, "Le Beaujolais Nouveau est arrivé!" Here, the wine has been delivered to Manhattan restaurants by motorcycle, horse-drawn carriages and marathon runners. And a few years ago, one enterprising Beaujolais shipper, taking advantage of the time zones, flew into New York on the Concorde with bottles of his wine, which he then served at a breakfast in New York, a lunch in Chicago, and a dinner in Los Angeles, all on the same day.

But the *nouveau* is only one facet of the excellent and versatile Beaujolais. The best wines from each vintage—Beaujolais-Villages and the various crus such as Brouilly, Morgon and Moulin-à-Vent—don't arrive here until April or May following the harvest. And with 1991 being acclaimed as one of the best vintages in years, now is a perfect time to become reacquainted with this enjoyable wine.

Gouleyant is a word that the producers of Beaujolais often use to describe their famous red wine—it can be translated as "easy to swallow" and suggests the wine's easy appeal and unpretentious charm. Beaujolais has also been described as *le vin versatile*, because of its useful role on the dinner table. A good Beaujolais has lots of fruit, of course, but unlike many other light red wines it also has a full measure of lively acidity, so it can stand up to sausages, country pâté, chicken in cream sauce, grilled beef and lamb chops. What's more, because Beaujolais is usually served cool, it combines the body and flavor of a red wine with the refreshing, thirst-quenching qualities of a white. As one grower says, only half-jokingly, "Beaujolais is the only white wine that happens to be red."



Beaujolais, which should be sipped from a generous glass, marries well with hearty foods.

Georges Duboeuf, the region's best-kn producer, points out, "You have to pr yourself for the tannin of Bordeaux o depth of a fine Burgundy, but Beaujolai wine of pleasure. When addressed, it giv immediate response. A great wine is alre work of art and may clash with the art o sine. Beaujolais has no such pretension."

The extensive Beaujolais region is sit west of the Saône River in sou Burgundy, and stretches abo miles from Mâcon south almo Lyons. Annual production is u twelve to fourteen million cases tually all of it red. The grap Beaujolais is the Gamay. Scorn the Côte de Nuits and Côt Beaune, where the noble Pinot is the only variety permitted Gamay comes into its own i granite-based soil of Beaujolais.

There are, in fact, three di Beaujolais districts. The sout part, whose wines simply go b name Beaujolais, accounts for 50 percent of the crop. These a lightest, simplest wines of the re though no less appealing for th consumed young.

Wines produced in the centra trict, which encompasses about dozen villages, are entitled t higher appellation Beaujolais lages. These wines, which ac for about a quarter of the crop, are lik have somewhat more fruit and flavor those sold as simple Beaujolais. Th

Ashley

by

Helen Kish



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northernmost part of the region offers the ten crus of Beaujolais, the best and most distinct wines of all, including Brouilly, Fleurie, Chiroubles and Moulin-à-Vent.

Although these geographical distinctions are real and affect the quality of the wines, it is likely that many casual wine drinkers are most familiar with a type of Beaujolais whose virtues are based on a style rather than on specific origin—Beaujolais Nouveau. The *nouveau* or *primeur* wines (the names are interchangeable) represent a light, agreeable version of Beaujolais that has become very popular with consumers. (And with producers, who are able to sell much of their crop before Christmas, even before their colleagues in Bordeaux and Burgundy have transferred their wines to oak casks for many months of additional aging.)

Beaujolais Nouveau first made its appearance outside of the Beaujolais region in the mid-1950s, when it amounted to 150,000 cases or so annually. Today, Beaujolais Nouveau accounts for about five million cases, which represents 35 percent of the total crop. Most of this comes from the Beaujolais district, some from Beaujolais-Villages.

Beaujolais Nouveau may be the perfect summer red that happens to be drunk in the winter. Its charm, and the fact that it can be consumed so soon after the harvest, is due to a special fermentation technique known as carbonic maceration, or whole-berry fermentation. The grapes are not crushed to release the juice before being put into fermentation vats, as is usually done for red wines, but piled up as whole bunches. Fermentation begins within each grape under a protective cover of carbon dioxide gas. The grapes are eventually crushed and transferred to regular vats, where they finish fermenting in the usual way. This technique results in red wines with more aroma and fruit, and a
er texture, which is just right for wines th
consumed young.

Robert Drouhin, the Burgundy shipper
was one of the first to market a Beaujolais
veau outside France, points out that "the
veau wines are interesting because they giv
consumer a first impression of the vintage."
he warns, "if a vintage produces wines
more body and acid, which is excellent fo
crus, the *nouveau* wines will taste hard, an
give a wrong impression of the vintage over

Although Beaujolais Nouveau has done
to establish the fame and appeal of Beaujol
has also deflected attention from crus, whic
usually put on the market in the spring follo
the vintage, and which represent Beaujolais
best. The ten crus, listed from north to s
are Saint-Amour, Juliénas, Chénas, Moul
Vent, Fleurie, Chiroubles, Morgon, R
(which was granted cru status in 1988), Br
and Côte de Brouilly. All the crus are nam
ter specific villages, except Côte de Brouill
Moulin-à-Vent. As it happens, most of
wines are labeled without the word Beauj
so many consumers of Beaujolais Nouveau
Beaujolais-Villages do not realize that, for e
ple, Morgon or Chiroubles are also fro
Beaujolais region and considerably more
esting than the *nouveau* wines.

Among the crus, Brouilly and Fleurie are
the most charming, Chiroubles the most t
and Morgon and Moulin-à-Vent the riche
longest lived. The crus take longer to de
than do wines labeled simply Beaujolais or
jolais-Villages, but, as a general rule, the m
cent vintage is likely to be the most enjo
Today, the 1990 crus are excellent, an
1991s which will arrive in April and Ma
richer, longer-lived wines with more body,
acter and structure.

Beaujolais producers to look for in
Georges Duboeuf, Paul Beaudet, Sylvain
Louis Tête, Mommessin, Robert Sarra
Trenel Fils. Three Burgundy shippers wh
market excellent Beaujolais are Louis J
Louis Latour and Joseph Drouhin.

Alexis Bespaloff is the author of The New Signet Book of Wine *(New American Librar*



HALFWAY TO PARADISE

Continued from page 102

bert Davis knows this, and that is why he wants to bring con- lectures and art shows to Seaside. Dressed in a blue oxford shirt ɔrduroy pants, he sits at a tavern table in his own large house and bout his plans for the Seaside Institute. He has come back from to Italian seaside towns and is full of admiration for their "messi- —and full of ideas for how to apply what he has learned to Sea- I want to create more action and chaos here," he says. "I'd like stores to stay open to ten at night, show outdoor movies."

ɛre are signs that Seaside may well become the more varied, vibrant place Davis wants it to be. At Modica Market, which sells ɔ salad and 26 vinegars, two men who work nearby and have down for the day talk about their impressions of Seaside. Ralph ngham thinks his wife would like it. Joe MacKrell looks over the listings and says, "I wouldn't mind staying here for a while."

PLANNING A REVOLUTION

the past few years Andres Duany and Elizabeth Plater-Zyberk, lid the master plan for Seaside, have been on the road. Armed lides of towns they admire and a talent for getting community ers to reach a consensus on a plan, they make stops around the y, urging people to structure their own communities like the ɔrhoods built in the 1920s. The planners extol towns that have kinds of housing, interconnected streets, well-placed civic ıgs—all within a quarter-mile radius, so people can get around t. They are advocating no less than a revolution in planning.

zens, public officials and developers are paying attention.

ɛ Seaside, Duany and Plater-Zyberk, who were married in ınd are partners in the Miami firm DPZ, have done plans for han forty communities. These include schemes for new towns ɛntlands, near Gaithersburg, Maryland); for isolated suburban ike a 50s strip shopping center on Cape Cod); and for blighted enters (Lafayette Park in Saint Louis).

devise a plan, the partners organize a week-long working ses- ılled a charette, in which community members take part. "In- ɔf plans being done in secret, then presented to the public—in case the response is, Over my dead body—we include every- ɔm the beginning," says Plater-Zyberk. The result is a blueprint development, along with two codes governing implementation plan. The urban code concerns streets and squares and the place- ɔf buildings. The architectural code stipulates building materials ɛthods that are in keeping with local climate and traditions. "The ɛ is to create a recognizable character," says Plater-Zyberk.

planners' message, which coincides with a greater awareness of ɛsources and the need to manage growth wisely, has struck home y towns. But critics say that the approach runs the risk of becom- own formula, and some architects find the codes too restrictive. Chatham, a New York architect who has designed five Seaside and has participated in DPZ charettes, says, "I don't believe in the nal architecture that often is the result, but I do buy the rap. Tra- urbanism has within it the seeds for the next great movement of ılding. There's no substitute for a good urban place."

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½ medium onion
15 beefsteak tomatoes or 20 plum tomatoes (seeded if not ripe)
1½ medium cloves garlic
6 red peppers
1 cucumber
2 to 3 tablespoons red wine vinegar
Salt and freshly ground black pepper, to taste
Cayenne pepper, to taste
Pinch of sugar
Sour cream (optional) for garnish

Peel onion and cut into chunks. Core tomatoes and cut into chunks. Peel garlic. Remove seeds from red peppers and cut into chunks. Peel cucumber and cut into chunks.

In the bowl of a food processor, combine all vegetables and process until pureed: Vegetables must be blended very finely to attain the right flavor and texture. Put through a very fine sieve or the finest disk of a food mill. Season carefully with vinegar, salt, cayenne and a pinch of sugar. Refrigerate until ice-cold. Serve with a dollop of sour cream, if desired, and garnish with chopped chives and diced cucumbers. Serves 8 to 10.

TOMATO CONSOMMÉ

For bouillon:
3 cans chicken broth, preferably low-salt, like College Inn or Swanson, refrigerated
½ carrot, thinly sliced
½ stalk celery, thinly sliced
½ small onion, thinly sliced
1 sprig fresh thyme, or ½ teaspoon dried thyme
3 to 4 parsley stems
¼ bay leaf
Dry vermouth (optional)
2 egg whites
4 fresh basil leaves
Small basil leaves for garnish

For tomato coulis:
1 tablespoon olive oil
1 medium onion, finely chopped
4 garlic cloves, finely chopped
1 bay leaf
1 fresh sage leaf
2 sprigs fresh thyme
3 pounds ripe plum tomatoes, cored and roughly chopped
1 tablespoon tomato paste
8 fresh basil leaves, chopped
Salt and freshly ground black pepper, to taste
Pinch of sugar

Prepare bouillon: Pour chilled cans of broth through a coffee filter into a 2-quart saucepan. This will remove most of the fat. Draw strips of paper towel across the surface to remove the remainder. Add 3 to 4 tablespoons each thinly sliced carrot, celery, onion; also add thyme, parsley stems, bay leaf plus a dash of vermouth, if desired. Bring to a boil, lower heat and simmer, partially covered, about 30 minutes. Cool. Pour 1 cup cooled broth into a bowl and add egg whites. Bring remaining broth to a boil. Whisk the egg white and broth mixture together. Add egg white and broth mixture, basil and a pinch of sugar to the boiling broth, whisking all the while. Continue to whisk until mixture comes to a boil. As soon as mixture comes to a boil, stop whisking and lower heat to a simmer. Set the pan at the edge of the heat and simmer 5 minutes, then give it a quarter turn and simmer for 5 minutes more. Repeat this until it has simmered for 20 minutes. The egg whites will have formed a cloud on the surface; do not disturb them. Line a sieve set over a large bowl with a paper towel or napkin and gently pour in the broth. The filtered broth will be crystal clear. Cool and then refrigerate. Makes about 5 cups.

Prepare coulis: In a large heavy saucepan over moderate heat, heat olive oil and sweat onion, garlic, bay leaf, sage leaf and thyme until soft but not brown. Add chopped tomatoes, tomato paste and season with salt, pepper and a pinch of sugar. Cover, bring to boil, and boil briskly for 2 minutes. Uncover, lower heat and simmer for 10 minutes. Add basil and simmer 5 more minutes. Line a sieve with a damp cheesecloth and pour in tomato mixture. Making sure sieve is well suspended above a 4 to 6-cup bowl, let mixture hang and drip for 12 hours. Discard pulp remaining in cheesecloth. Taste coulis for seasoning and correct if necessary, and refrigerate until serving. Makes approximately 3¼ cups.

To serve: Ladle about ¼ cup chilled bouillon into each serving bowl. Carefully ladle on top about ¾ cup of the chilled tomato coulis, garnish each bowl with small basil leaves. Serves 4.

FRICASSEE OF WILD MUSHROOMS

½ cup loosely packed Italian parsley leaves
Salt
1 pound 6 ounces chanterelles or girolles and black trumpets, mixed (see note)
5 tablespoons cold unsalted butter
2 shallots, finely chopped
Freshly squeezed lemon juice
1 tablespoon heavy cream
A few sprigs fresh chervil, chopped
2 small ripe tomatoes, skinned, seeded and cut into ¼-inch dice
Garlic croutons (recipe follows)

Bring a pot of water to a boil, add salt, and throw in parsley leaves. Cook for 1 to 2 minutes, until barely cooked. (If undercooked, the parsley will be strong and bitter; if overcooked, it will be slimy and tasteless.) Drain, refresh under cold water, and put on paper towel to dry.

In a nonstick skillet heat 1 tablespoon butter. Add shallots and sweat for 1 to 2 minutes, until soft but not brown. Add mixed mushrooms (except for black trumpets) and season with a dash of lemon juice, salt and pepper. Cover and cook for 1 minute: do not overcook. Set aside.

Cook black trumpets: In a small saucepan bring 4 tablespoons of water and 1 tablespoon of butter to a boil. Add black trumpets, cover, and cook for 1 minute. Uncover and set aside.

Prepare sauce: Strain juices from chanterelle mixture into a saucepan, add 4 tablespoons water and bring to gentle boil. Add cream. Dice remaining butter and whisk it into sauce. Add chopped chervil, diced tomato and blanched parsley leaves. Adjust seasoning, if necessary, with salt and pepper. Enliven sauce with a dash of lemon juice. Keep warm.

To serve: Reheat mushrooms separately for 1 minute. Strain black trumpets and combine mushrooms, putting them on a warm serving dish. sauce around mushrooms. Serve warm garlic cro separately. Serves 4.

Note: Other wild or cultivated mushrooms su morels, oyster mushrooms, shiitakes or cremin be used. Dried mushrooms can be substituted, just a few along with cultivated mushrooms. If black trumpets, they must be cooked separatel cause their juices will discolor the sauce.

GARLIC CROUTONS

3 to 4 slices bread, cut into ¾-inch squares
2 tablespoons unsalted butter
1 teaspoon finely minced garlic

In a large skillet, melt butter and add garlic bread squares and toss to coat bread with butter. fer to a preheated 435°F oven and roast 5 to 8 mi until croutons are golden. Drain on a paper tow set aside. Reheat in a low oven when needed.

SALAD ALBERT

This is a simplified version of Raymond Blanc's sal Albert, which often includes zucchini blossoms stuffe with chicken mousse.

For vegetables:
Salt
8 zucchini about 4 inches long (if not available, use 4 6-inch zucchini)
20 asparagus tips
1 tablespoon butter
20 small chanterelles (or shiitake), gently rinsed and patted dry
32 fava beans (from a handful of pods)
20 pea shoots (peas at an early stage of growth when the plants have just sprout or baby spinach leaves

For sabayon:
4 egg yolks
4 tablespoons water
3 tablespoons plus 2 teaspoons unsalted bu clarified
Salt and freshly ground white pepper to ta
Truffle oil or essence (optional)
Juice ½ freshly squeezed lemon

For broth:
4 ounces unsalted butter
10 tablespoons water
1 teaspoon salt
Freshly ground white pepper

Prepare vegetables: In a large pot of salted l water, cook whole zucchini 8 to 10 minutes just tender when pierced with a skewer. Coo slice lengthwise into ¼-inch slices about ¾ of t up the stalk, leaving end intact so the zucchini fanned out. If using a larger zucchini, cut crosswise and then slice so each half can be out. Drain well on paper towels.

Steam asparagus until just tender, about 3 to utes. Refresh in cold water and set aside.

In a small skillet melt butter. Add chanterel season with salt, pepper and a few drops of juice. Cover and cook just 1 minute. Set aside.

Blanch fava beans and pea shoots separatel beans and set aside.

Prepare sabayon: Place egg yolks and wat

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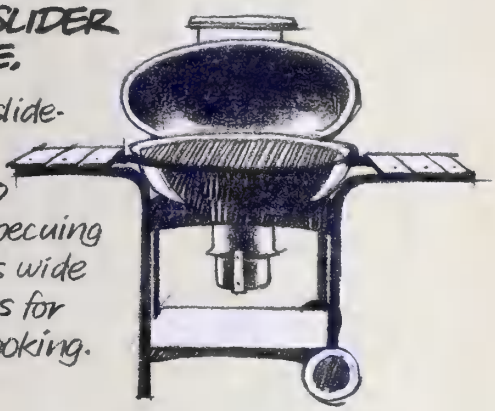
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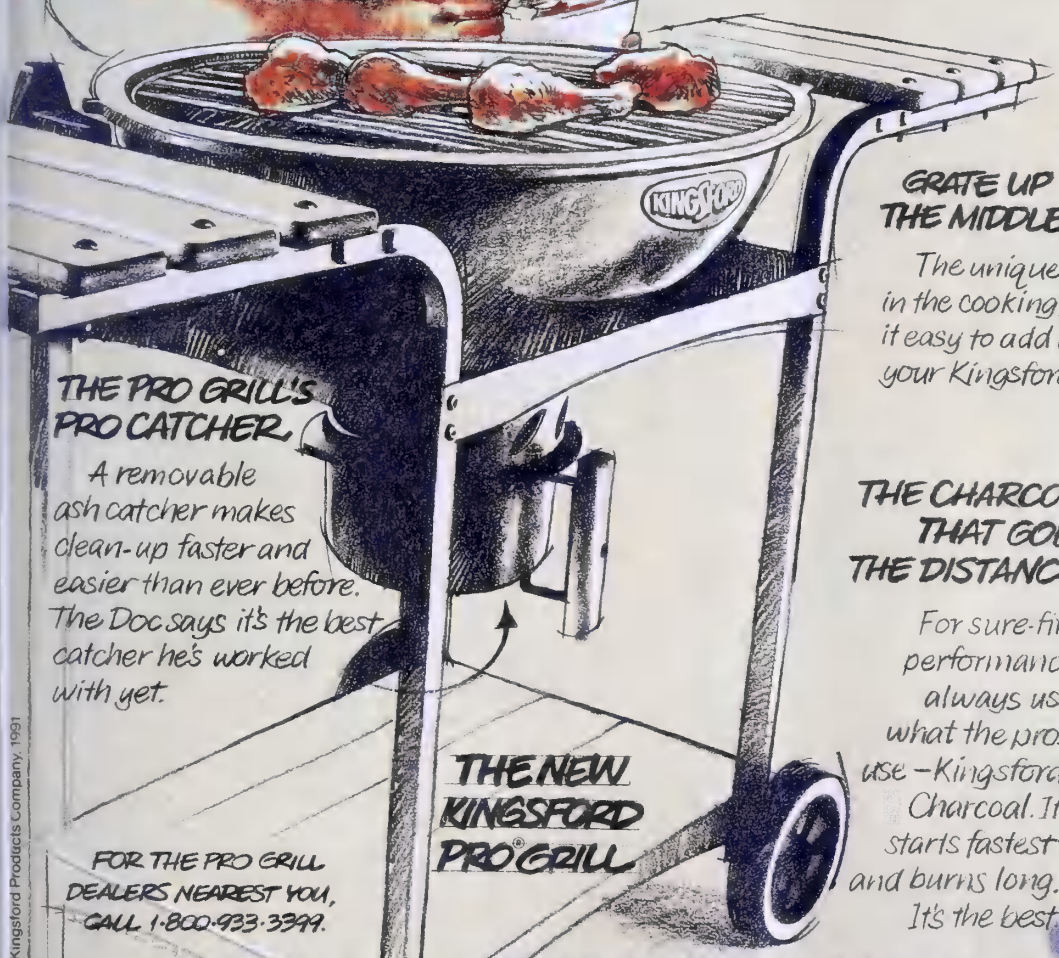


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design a safe bath

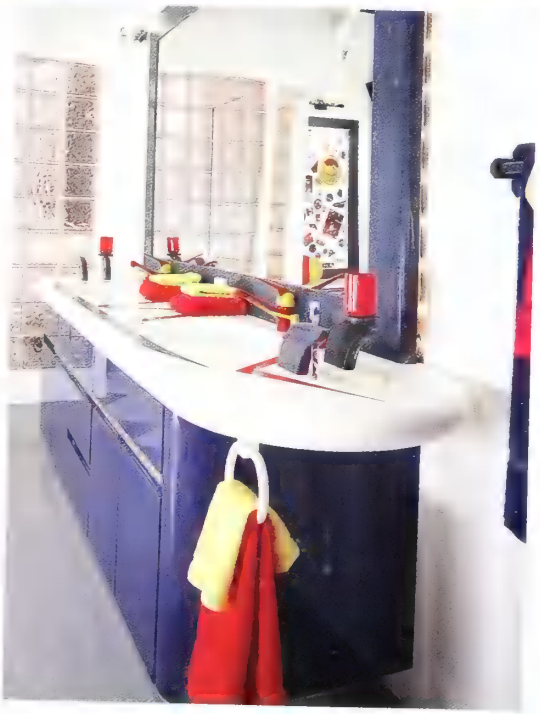
Protect our most precious national resource—your children—with commonsense planning and today's exciting new safety features



a secure home port for kids

Anchors aweigh! This shipshape room is cool to come clean in and a safe harbor from the dangers posed by conventional baths





This bath is safe and practical. Two children can wash at once in the separate tub and shower, above, and groom at the double vanity, right. The room is zoned into separate areas to bathe, groom, and dress (see plan). The toilet is tucked behind a plastic-b'ck wall.

Did you ever imagine that your bathroom ... be dangerous? And yet, each year, 5,000 ... dren below the age of 14 suffer scald burns ... bath. In 17 percent of these cases, children a... jured so severely that they must be hospitalized ... ally for more than two weeks. The solution ... pressing national issue is simple: Design a kid's ... that is better and safer; and one that also inc... rates value, quality, and creativity. This room ... outstanding example. Du Pont Corian and KWC ... cets funded the design and construction o... child-safe bathroom with additional participati... Armstrong Floors, CSL Lighting, The Soft Ba... Co., and Tot Lok. The work of Gary E. White, a ... fied Bath Designer, the room reflects state-of-th... safety features including temperature-limiting ... cets, low-voltage lighting, grab bars, plenty of ... ing, rounded edges on the vanity and tub surr... even childproof electrical outlets. And it's fun wi... boat-shaped tub and bright primary colors!

KWC Safety Control



The KWCdomo Shower Mixer (K21·64·10) eliminates the worry about accidental scalding of children, seniors, or handicapped persons caused by the water suddenly turning red-hot when some other member of the family turns on another water outlet in the house. The KWCdomo is pressure balanced which means the temperature of the water from the showerhead remains constant within ±2°F regardless of water usage elsewhere in the house. Additional safety and comfort is provided with adjusters which can pre-set the maximum temperature to any of five settings and an infinitely variable control for setting maximum water flow.

The KWCdomo with its Swiss-made precision looks as beautiful as it works. Available in chrome, white, almond, black, platinum grey, red and gold, the sleek, conveniently operated single lever mixer is elegantly styled to coordinate with KWC showerheads, hand-showers, basin faucets, and tub appointments for a completely coordinated bathroom.

Take control of safety, comfort, beauty and maintenance-free operation by contacting a KWC distributor or dealer today.

KWC

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If life is what you make it, living with Corian® makes a lot of sense.

If you're a person who longs for luxury that lasts, CORIAN was made for your new bath. Defined not only by classic beauty and craftsmanship, but also by contemporary standards of excellence that marble, granite, and other materials can't live up to.

Like the design freedom that lets you create custom seamless vanity tops with color-coordinated CORIAN sinks. Build easy-to-clean, grout-free shower walls and tub surrounds. Or put graceful curves and sweeps where they have never gone before.

And like the incredible ruggedness and long-life practicality that makes your decision to invest in CORIAN wiser with each passing year.



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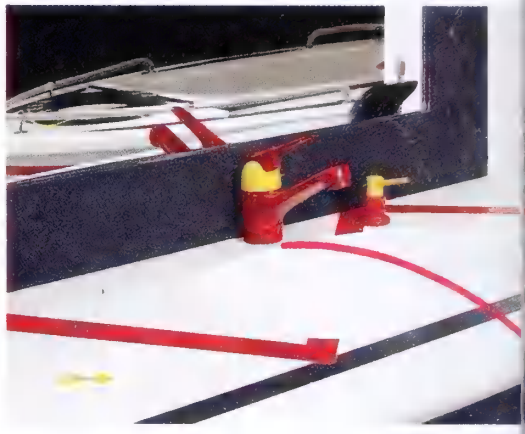
CORIAN®
Living With The Best™

The vanity, tub surround and rear wall are all in Sierra Dusk. Edge treatments are Glacier White and Sierra Midnight. CORIAN sinks are in Glacier White.

DUPONT

details delight the eye and protect children

Quality products and practical features blend seamlessly to create a safe and inviting room

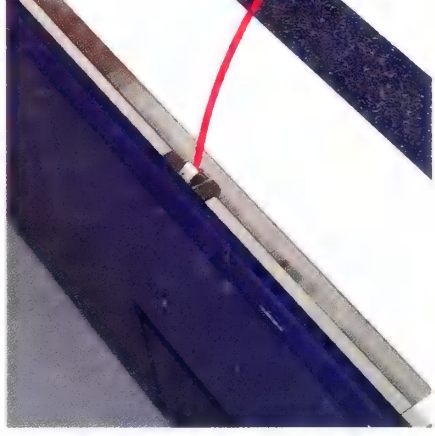


Maximum water temperature of the KWCdomo (K12.61.11) single-lever faucet can be set at any one of fiv settings. A chrome finish is available as well as white, almo gray, yellow, and red. KWC/Rohl Corp., 1559 Sunland Ln. Costa Mesa, CA 92626; (714) 557-1933. Smooth, integr vanity sinks for easy cleaning are Du Pont "Corian."



A changing bench limits the risk of falling while dressing. Rounded corners eliminate sharp edges. The top surface is Du Pont "Corian." Du Pont Corian, P.O. Box 80010, Wilmington, DE 19880-0010; 1-800-4CORIAN.

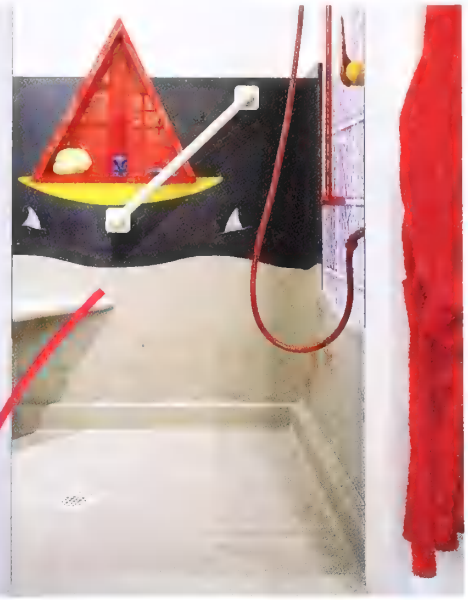




TotLok, a concealed lock that can be opened only by an accompanying magnetic key, keeps razors and other hazardous items out of children's reach. By Rev-A-Shelf, Inc., 6160 Plantside Dr., Jeffersontown, KY 40299; 800-762-9030.

Designer Gary E. White chose a nautical s for this safety-conscious bath becau knows children love the beach! The tub is s boat-inspired surround that doubles as a platfo sitting. The platform is embellished with c acrylic grab bars designed by White that are re cent of boat railings. They are equipped with optic lighting. Other features are shower co placed away from the showerhead, a seat shower, temperature-limiting faucets, and a be the changing area. Armstrong Components vi flooring unifies the design. The 9 × 9-inch til available in 14 colors as well as smooth and te finishes. They have machine-finished edges tighter, a no-wax wear layer, and embedded crystals for durability. Armstrong World Indu Dept. COMPR, P.O. Box 3001, Lancaster, PA 1-800-233-3823.

Grout-free
ɔnt "Corian" is
ashioned into a
ıl in the shower
colors such as
ıre for the sea,
ıdstone for the
nd bench, and
v yellow for the
d red as a sail.
rian" also was
ı for the vanity
nirror frame as
'l as for the tub
and surround.
ɔf its seamless
tion, "Corian"
ıates the need
rout, making it
asier to clean.



Small miniaturized recessed low-voltage halogen lighting fixtures (50-watt). This is equivalent to 150 watts incandescent lighting. Fixtures are made of dye-cast construction, combining the element of glass in both round and square shapes. Available in seven different trim finishes. CSL Lighting Mfg., Inc., 25070 Avenue Tibbetts, Valencia, CA 91355; 1-800-642-2286. Voted lighting manufacturer of the year for 1992.





alls in a hard-edged tub. For safety, the "Soft Bathtub" has
le cushioning that also conforms to body contours for comfort.
llent insulation provides high-heat retention. In white, black,
, and custom colors. International Cushioned Products Inc.,
S. Pineapple, Sarasota, FL 34236; 1-800-TUBSOFT.



Stop blasts of cold or hot water when pressure fluctuates with the KWCdomo pressure-balance shower system. It keeps water temperature consistent within 2 degrees F., even when the toilet is flushed. Additionally, the maximum hot-water temperature can be preset at any one of five different settings.





In the blink of an eye one of these two children...

could become an injury statistic. Every y
million children are seriously injured in th
because their parents believed home w
safest place for them. In reality, it is fill
dozens of hazards. Children needlessl
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us fight this epidemic. Call 1-900-446-S
receive a copy of "How To Protect You
From Injury." (Each call costs $2.95 and
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National SAFE KIDS Campaign

Space for this message contributed by KWC and The Hearst Corp.

The SAFE BATH Project is dedicated to eliminating accidental injury in the bathroom by ed
ing homeowners and bath industry professionals on all aspects of safety in the bath

Corporate funding by:

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ToTI
A Better Cabi

Product sponsors: vanity top, integrated sink, tub deck and surround, shower base, shower bench, shower walls, mirror frame, tub/shower wall and frame, Du Pont "Corian"; tub and shower valves, faucets, KWC/Rohl Corp.; flooring, Armstrong World Industries; low-voltage lighting, CSL Lighting Mfg., Inc.; soft bath, International Cushioned Products Inc.; grab bar system, TotLok by Rev-A-Shelf, Inc.; cabinets, Heritage Custom Kitchens, Inc.; fiber-optic lighting, Lumenyte; toilet, Allia; plastic lexan blocks, Outwater Plastic Industries, Inc.; towels, Fieldcrest Cannon; electrical outlet, We Care Products.

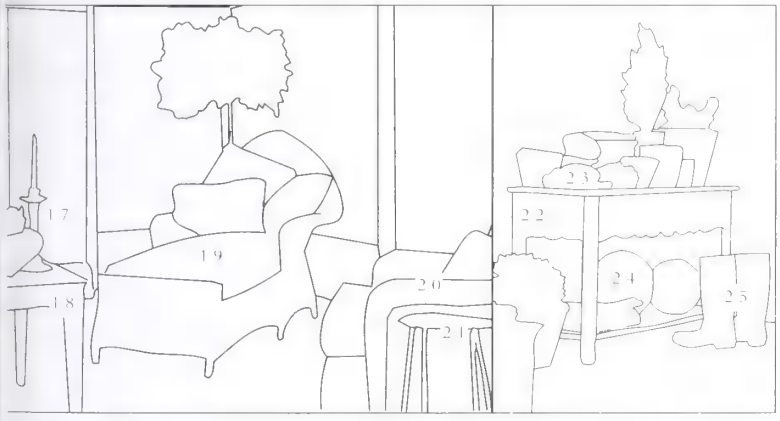
Behind the scenes: Reed Fry, project coordinator; Gary White, CBD, designer; Lorraine Simpkins, project assistant; Butler Fabrication, "Corian" fabrication and installation; Mark Gerhardt, electrician; Miki cabinet installation; Display Works, tion; John Kehr, floor installation; Di land, photography.

Special thanks to: Carl Cranmer, H Herta Feely, Bill Kamela, Kathryn Paul Kelley, Ellen Cheever, Paul Koh Nancy de Jong, Mona Kirby, Ala Stan and Paula Gaskins, Jahan Eshr

IY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFUL ARE AVAILABLE

ıil stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry items ıterest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both extension 220. Or mail in the coupon. This ser- s available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Ask about as many items as you wish—there is no charge is call. Information about merchandise featured in this issue is available to June 1, 1992. All prices are approximate suggested retail.







CALIFORNIA NATURAL

PAGES 72 AND 73

1. Hanging candelabra, Crate & Barrel—$189
2. Footed bowl, Turner Martin—$60
3. Dining table, The Lane Company—$910
4. Parlor wicker chair, Palecek (with cushion)—$329
5. Metal stem lamps, Turner Martin (ea.)—$195
6. Giotto wineglasses, Sue Fisher King (ea.)—$22
7. Silver wine cooler, Sue Fisher King—$325
8. Wire basket, Summer House—$9
9. Gold star, Turner Martin—$265
10. Plate stand, Sue Fisher King—$275
11. Glass bubble spheres, Turner Martin (ea.)—$25–$60
12. Pillow, Manderley—$165
13. Sofa, Pearson Co.—$2,129
14. Bamboo tray, Turner Martin—$22

PAGE 74

15. Armoire, The Lane Company—$2,600
16. Granite composition bowl, Turner Martin—$135
17. Candlestick, Turner Martin—$80
18. Tray table, The Lane Company—$520
19. Chaise, Lane/Venture—$1,388
20. Upholstered chair, Pearson Co.—$1,305
21. Three-legged table, Turner Martin—$200
22. Console table, The Lane Company—$650
23. Straw hat, Karen Hartfield—$98
24. Leaf spheres, Turner Martin (ea.)—$20–$90
25. Wellington boots, Smith & Hawken—$58

PAGE 76

26. Birch arrow, Turner Martin—$125
27. Torch vanity mirror, Turner Martin—$172
28. Writing table, The Lane Company—$572
29. Garden chair, Duo Imports—$40
30. Maize matting, Pier I Imports (per sq. foot)—$1.49

PAGE 77

31. Headboard, The Lane Company—$728
32. Sheets, Sheridan Collection (double flat)—$29
33. Teacup, Sue Fisher King—$90
34. Lamp, Turner Martin—$185
35. Nightstand, The Lane Company—$416
36. Etching, Turner Martin—$240 >





BRIGHTS, PAGES 92 AND 93

37. Sleigh chaise, Candide—$4,200
38. Red bowl, New Glass Gallery—$120
39. Coral flatware, Daum Boutique (ea.)—$23
40. Rose-shaped chair, SEE, Ltd.—$4,750
41. Sconce, Modern Age (ea.)—$225
42. Throw, Kennebunk Weavers—$65
43. Loveseat, Swaim—$2,200
44. Desk lamp, Giles & Co.—$150
45. Tole bucket, Lexington Gardens—$190
46. Carpets, ABC Carpet & Home (per yd.)—
47. Armoire, Barton-Sharpe—$2,597
48. Plates, Barneys New York (ea.)—$25–$50
49. Vase, Gordon Foster—$1,250
50. Candlestick, Pottery Barn—$12
51. Bath towel, Martex (ea.)—$12
52. Throw, Hermès—$895
53. Pillow, Candide—$145
54. Box, Barneys New York—$68
55. Bowl, Frank McIntosh at Henri Bendel—
56. Spica chair, Modern Age—$700

PAGES 94 AND 95

57. Vases, Candide (ea.)—$260–$290
58. Plate, Daum Boutique—$110
59. Étagère, Conran's/Habitat—$295
60. Aalto vase, Barneys New York—$175
61. Bowls, The LS Collection (ea.)—$155–$1
62. Plates, Gordon Foster—$50–$195
63. Velvet pillow, Dialogica—$135
64. Splash chair, Dialogica—$890
65. Vase, The LS Collection—$230
66. Candlestick, Emilio Robba (ea.)—$103
67. Large goblet, Lexington Gardens—$40
68. Carpets, ABC Carpet & Home (per yd.)—
69. Chair, The Ralph Lauren Collection—$2,
70. Bowls, Candide—$140–$190
71. Armchair, ABC Carpet & Home—$2,560
72. Candlesticks, Barneys New York—$80–$1
73. Covered dish, John Rosselli—$210
74. Veronese vase, New Glass Gallery—$300
75. Pitcher, Metropolitan Museum of Art—$4
76. Goblets, Barneys New York (ea.)—$68

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the April i
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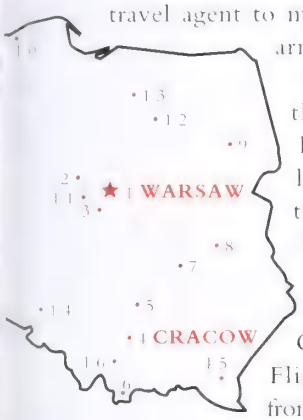
State and Zip.....

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34	35	36	37	38	39	40	41	42	4
45	46	47	48	49	50	51	52	53	5
56	57	58	59	60	61	62	63	64	6
67	68	69	70	71	72	73	74	75	7

PLENDORS OF THE POLISH COUNTRYSIDE

Continued from page 87

iking of going to Poland? Here are a few ase Beautiful's favorite spots plus some travel information. Contact your local travel agent to make specific arrangements.



Getting there: LOT Polish Airlines, the national airline, flies nonstop from New York and Chicago. Flights depart from New York nes a week at 6:30 P.M. and arrive in at 9:10 A.M. From Chicago, planes de- ee times a week at 6:05 P.M. and arrive saw at 10:30 A.M. For information and ions in New York, call 800–223–0593 -869–1074; in Chicago, 312–236–3388; Angeles, 213–658–5656; or write LOT Airlines, 500 Fifth Ave., Suite 408, New 0110.

Warsaw: **Lazienki**—An 18th-century sical complex, the former summer resi- of the last Polish king, Stanislaw August. hts: the Palace on the Island, the White e, and a verdant park. **Wilanow**—This palace, an eight-mile bus ride from the of town, is surrounded by extensive gar- th a large lake, all built in the 17th cen- King Jan III Sobieski. There is an excel- ter museum.

ide Warsaw: **2 Zlakow Borowy** and **v Koscielny**—Careful restoration has hese two lived-in villages similar to r museums. The houses feature notable and painted detailing. **3 Nieborow** and **a**—The 17th-century baroque and Re- e palace in Nieborow remains lavishly d today. Visit Arkadia, an 18th-century c garden typical of European landscape t that time. Both Nieborow and Arkadia miles southwest of Warsaw.

Cracow: **Main Market Square**—Still a rketplace filling several acres, the square e heart of Old Town. Sukiennice, the Cloth Hall, and a 14th-century tower are at the center of the square. See nearby St. Mary's church, with its 15th-century Gothic altar. **Wawel**—For three hundred years the royal residence of Polish kings was on Wawel Hill. The castle boasts an impressive collection of Arras tapestries, woven in Brussels in the 16th century. Stop by Sigismund Chapel, a fine example of Renaissance architecture. **Cracow Ethnographic Museum**—The collection includes examples of traditional folk art, native costumes and typical Polish room settings.

Outside Cracow: **5 Zalipe**—A charming village with noteworthy painted decoration on the houses, barns and other outbuildings. **6 Zakopane**—Poland's premiere winter resort, also a center for folk art, offers regional sculpture, wood carving, painting on glass and metalwork. Marvel at the beautifully handcrafted detailing on the wooden houses. The Tytus Chalubinski Tatra Mountains Museum, founded in 1888, has a collection that emphasizes the history, ethnography and geology of the region.

7 Kamienna—A minute town where a museum devoted exclusively to bees and beekeeping has a dazzling array of decorative beehives. Other official open-air beehive museums are: Swarzedz, Sremawa and Radom. **8 Kazimierz Dolny**—A historic and picturesque 16th-century town on the Vistula River. Savor both the landscape and striking architecture.

Open-air museums are groups of characteristic Polish buildings—from barns to churches—gathered from the vicinity. The cottage interiors are furnished in a typical local manner. Some of the best: **9 Ciechanowiec; 10 Kluki; 11 Lowicz; 12 Nowogrod; 13 Olsztynek; 14 Opole-Bierkowice; 15 Sanok; 16 Zubrzyca Gorna.**

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor

COVER **Designer:** Nancy Braithwaite—Nancy Braithwaite Interiors, Inc., 2995 Lookout Pl., Atlanta, GA 30305, 404–231–9894. **Builder:** Franz Schneider Design Build, Inc., 3209 Paces Ferry Pl., Atlanta, GA 30305, 404–233–4416. **Iron chairs**—Nancy Braithwaite Interiors, see address above. **Chair ties and tassels,** #2801-001—Scalamandré (T), 950 Third Ave., New York 10022, 212–361–8500. **Tablecloth**—Erica Reade, 3718 Roswell Rd., Atlanta, GA 30342, 404–233–3857.

20 STYLE BEAT *Page 20.* **Triangular chest** from the Africa Collection by Maxime de LaFalaise, sides 28½", 28½", 31", 26" h, $3,000—Judith Goldberg Gallery, 52 E. 76 St., New York 10021, 212–288–1276. **African baskets with cowrie shell trim and geometric designs,** $80 (small), $125 (large). **Nigerian cowrie shell basket,** $150—Craft Caravan (R), 63 Greene St., New York 10012, 212–431–6669. **Dream screen,** designed by Monique and Sergio Savarese, hand-carved maple and natural rush, each panel is 30½" w., 2" d., 74" h., $1,550 per panel—Dialogica (R), 484 Broome St., New York 10013, 212–966–1934. **Dyed banana bark place mat** by Chateau X, $28—Barneys New York (R), Seventh Ave. at 17 St., New York 10011, 212–929–9000. **Stool** by Chris Lehrecke, 18" w., 18" d., 18" h., $1,200—Chris Lehrecke Furniture (M), 50 Douglas St., Brooklyn, NY 11231, 718–783–9150. **Chair** from the Africa Collection by Maxime de LaFalaise, hand-painted vintage wood piece, 35" h., 16½" w., 17" d., $1,500/pr.—Judith Goldberg Gallery, 52 E. 76 St., New York 10021, 212–288–1276. **Afrika table** by Garouste and Bonetti, 25" h., 311" d., $5,800—Neotu (R), 133 Greene St., New York 10012, 212–982–0210. **Craft Caravan** carries traditional African furniture, furnishings, clothing, fabric and adornments—Craft Caravan (R), 63 Greene St., New York 10012, 212–431–6669. **Warrior symbol fabric** from the Segranti collection by Princess Leshe Owusu-Nyantekı, #SG65C/4W/20S, 52" w., 7¾" rpt., cotton moire, $96 per/yd.—Christopher Hyland (T), 979 Third Ave., New York 10022, 212–688–6121. **Drago chair,** hammered iron with a tan leather seat, shown in rust finish (custom finishes available), 22" w., 15" d., 30½" h., $1,900—Keller Williams East (T), 979 Third Ave., New York 10022, 212–593–2060. **Square ceramic dishes** (decorative) hand-painted by Gary di Pasquale, $55/ea.—Barneys New York (R), 7th Ave. at 17th St., New York 10011, 212–929–9000. *Page 22.* **Hands,** 19th c. manufacturing glove forms, ea. $375. **bull,** windmill weight, cast iron, $2,400. **drum,** early 20s cartoon of Moon Mullins, $575. **carousel,** by James Robedee, 1930s, $3,000. **fish decoys,** 20s, 30s and 40s, from Great Lakes region, $40–$150—The Splendid Peasant (R,T), Rte. 23, S. Egremont, MA 01258, 413–528–5755. **Raku-fired ceramic balls** by Constance Leshe, ranging in price from $45–$150—Whitney Museum's Store Next Door (R), 943 Madison Ave., New York 10021, 212–606–0200. **Large yacht,** #ALWD471, 29" l., 20" h., 4" w., wood with canvas sails, $200—Adele Lewis (R,T), 227 W. 29 St., New York 10001, 212–594–5075. **Chairs, from top to bottom: Surabaya lounge chair,** 28" w., 33" d., 38" h., $460. **Raffles dining chair,** 21" w., 21" d., 34" h., $385. **Planter's moongazing chair,** 28" w., 40" d., 36" h., $570, all from the John Rogers Collection—Terracotta (R), 2 Main St., Southampton, NY 11968, 516–283–7209. *Page 24.* **Vivere restaurant** designed by Jordan Mozer—Vivere, 71 W. Monroe, Chicago, IL 60603, 312–332–4040. **Weathered architectural columns,** sold, similar ones available. **folk art urn,** washed river stones in cement. **Ionic chair,** c. 1940, iron, with classical swag and lyre motif, $400. **hooked rug,** $375. **Paisley,** c. 1920, 106" l., 56" w.—Geffner/Schatzky Antiques & Varieties (R,T), PO Box 247 So. Egremont, MA 01258, 413–528–0057. **Nautilus clock,** pewter, $75.—Lenox China and Crystal (M), 800–635–3669. **Teacup and teapot sculptures** by Linda Hoffhines, teacup, $100; teapot, $125—Barneys New York (R), 7 Ave. at 17 St., New York 10011, 212–929–9000. **Tim Goslin wallcoverings:** left, Tim Goslin shown with **Stargazing** in Circus (yellow and red), available with 1" or 6" stars. **Venus,** shown in Tusk Pearl, art size 34½" l., 27" w., and at left, an assemblage of **Fleur de Lis** (cut out and applied to) **Harlequin** wallpapers shown in gold and china blue, with **Greek Key border,** 4¼" w., and **Laurel Leaf border,** 3¾" w., both borders are shown in navy and gold, 5 yds. per/roll trimmed. Available in custom colors and textures, 27½" w., 5 yds. per/roll, unglued and untrimmed, from $50/roll—Tim Goslin Studio (M,T), 9 W. 8 St., New York 10011, 212–777–6404. **Winifred Ross's lamps: Winged lamp,** shown in blue (also available in gold or red), gilded clay and steel, silver leaf on paper shade, 32" h., $700. **Red double lamp,** shown in red (other colors available), steel with gilded ceramic maces, painted heavy paper shades, 68" h., $800—Mario Villa Gallery, New Orleans (R), 3908 Magazine St., New Orleans, LA 70115, 504–899–2631. *Page 26.* **Plummer-McCutcheon catalog,** a Hammacher Schlemmer Company (shown is catalog C 251). **Steeple birdhouse sculpture** by Brian Overly, #89035A, 17½" h., 8" w., 10" l., $199.95. **Anodized aluminum bowl** designed by David Tisdale, #89004A, 7" h., 13" d., $79.95—Plummer-McCutcheon c/o Hammacher Schlemmer, PO Box 7913, Mount Prospect, IL 60056-7913, 800–395–7005. **The Chantecaille Collection catalog,** to order write to: The Chantecaille Collection, 1186 Old Chester Rd., PO Box 577, Chester, NJ 07930-0577, or call 800–253–0875. **Le Fanion catalog,** pieces from $16–$80—Le Fanion, 299 W. 4 St., New York 10014, 800–258–8760, in New York, 212–463–8760.

46 STROKES OF GENIUS **John Canning & Company, Ltd.,** 50 Center St., Southington, CT 06489, 203–621–2188.

50 ON TOP OF THE HEAP *Page 50.* A bimonthly subscription to *Garbage* is $21/year, for more information call or write—*Garbage*, PO Box 51647, Boulder, CO 80321-1647, 800–274–9909.

58 INSTANT RAPPORT *Pages 58 to 65.* **Designer:** Nancy Braithwaite, Joye Hirsch, Terri Herzog, Barbara Westbrook, Paige Schlenker—Nancy Braithwaite Interiors, Inc., 2995 Lookout Pl., Atlanta, GA 30305, 404–231–9894. **Builder:** Franz Schneider Design Build, Inc., 3209 Paces Ferry Pl., Atlanta, GA 30305, 404–233–4416. **Young & Rohrig**, 247 Bo[illegible] Ahead Ave., Atlanta, GA 30305, 404–814–1958. **Gardens** by Sylvia Attkisson, 404–892–2033. **Iron chairs**—Nancy Braithwaite Interiors, see address above. **Chair ties and tassels,** #2801-001—Scalamandré (T), 950 Third Ave., New York 10022, 212–361–8500. **Tablecloth**—Erica Reade, 3718 Roswell Rd., Atlanta, G[illegible]42, 404–233–3857. **Sofas**—Brunschwig & Fils (T), 979 Third Ave., New York 10022, 212–838–7817. **Fabric on sofa,** Scala Matisse, 6918.01/352—Brunschwig & Fils (T), see address above. **Throw pillow** fringe, #[illegible]1067-5—Fortuny Inc. (T), 509 Madison Ave., New York 10022, 212–753–7153. **White orga[illegible] drapery fabric** #HC79255—Decorator's Walk (T), 979 Third Ave., New York 10022, 212–319–7[illegible]. **Drapery fringe**—Gene Smiley, 5116 Cedar Lake Rd., St. Louis Park, MN 55416, 800–328–8234. **Throw**[illegible] Art Imports (R), 25 Bennett St., Atlanta, GA 30309, 404–352–2656. **Gilt table**—Travis Antiques (R, T[illegible] Kings Circle, Atlanta, GA 30305, 404–233–7207. **Antique chaise**—Jacqueline Adams Antiques (R,T), 2300 Peachtree Rd., Atlanta, GA 404–355–8123. **White lace throw on chaise**—Cornelia Powell (R), 271 B. East Paces Ferry Rd., GA 30305, 404–365–8511. **Mirror**—Jerry Pair, 351 Peachtree Hills Ave., Atlanta, GA 30305, 404–2[illegible]. **Floor lamps; ottoman**—Nancy Braithwaite Interiors, see address above. **Custom hand-screened on ottoman** by Linda Ridings Design and Decorative Painting, 994 Lanier Blvd., Atlanta, G[illegible] 404–872–6708. **Gilt wall sconces**—Travis Irwin (R,T), 351 Peachtree Hills Ave., Atlanta G[illegible] 404–237–5079. **Wooden bowls**—Rattan Works (R,T), ADAC West, 349 Peachtree Hills Ave., GA 30305, 404–237–6765. **Custom iron grillwork**—Shaffer Forge (M), 1155 Dantel Ct., Stone M[illegible] GA 30083, 404–233–3857. **Iron dining chairs**—Nancy Braithwaite Interiors, see address above. **cloth**—Erika Reade (R), 3718 Roswell Rd., Atlanta, GA 30342, 404–233–3857. **White organd[illegible] fabric**—Decorator's Walk (T), see address above. **Custom hand-screened gold border**—Skema, PO Box 8598, Atlanta, GA 30306, 404–892–8400. **Rattanworks table**—Rattanworks, 349 Peachtree Ave., Atlanta, GA 30305, 404–237–6765. **Floor lamps**—Nancy Braithwaite Interiors, see address above. **Side chairs**—Travis Antiques, see address above. **White iron bed**—Rattanworks, see address above. **organdy window and bed curtains**—Decorator's Walk (T), see address above. **Roman shades**—Madagascar, #HCY390AA-41, unbacked—Hinson & Co. (T), 979 Third Ave., New York 212–475–4100. **Wicker table**—Heirloom Wicker (R,T), 709 Miami Circle, Atlanta, GA 404–233–6733. **Antique pitcher**—John Oetgen, 2300 Peachtree Rd., Atlanta, GA 30309, 404–[illegible] **Sisal area rug**—Contemporary Carpets, 715 Miami Circle, Atlanta, GA 30324, 404–237–4545. **stered bed**—Nancy Braithwaite Interiors, see address above. **Bed upholstery and window panels**—Madagascar, #HCY390 AA-41—Hinson & Co., see address above. **Bruna bed linens**—DeWolfe (R), 800–833–3696. **Antique metal tea table; antique gilt mirror**—William Word Antiques, Miami Circle, Atlanta, GA 30324, 404–233–6890. **Antique plaster bust**—John Oetgen, see address. **Bedside table**—Nancy Braithwaite Interiors, see address above. **Gilt finish on bedside table**, Images Design & Decorative Painting, see address above.

72 CALIFORNIA NATURAL *Pages 72 and 73.* The Lane Co. (M), Altavista, VA 24517, 804–[illegible] **Interior Designer**, Stephen Shubel, 110 Pacific Ave., Ste. 229, San Francisco, CA 94111, 510–[illegible] **Sofa**, #2856-20, (COM), $2,129. **upholstered chair**, #264-00, fabric #1274-91, 100% cotton, Pearson Co. (M), a division of The Lane Co., 1420 Progress St., High Point, NC 27261, 919–[illegible] **Tray table** (tray removed), #236-84, $520. **round dining table**, #236-54, also available with $910. **armoire**, #236-14, 2 doors with one stationary shelf and 5 adjustable shelves, $2,600; **Cons**[illegible] #236-83, $650, from the Veranda collection by—The Lane Co.; see address above. **Venture chai**[illegible] 40-94, in premium porch white finish, $1,388—Lane/Venture (M), Division of Lane, PO Box Conover, NC 28613, 704–322–9131. **Sofa fabric**, peach stripe, #70664-35, $24/yd., 54" w., [illegible]ton—Naco Fabrics (M), 90 Plant Ave., Happauge, NY 11788, 516–231–8200 or 800–645–5146. [illegible] at Tolar Assoc. (T), 200 Kansas #15, San Francisco, CA 94103, 415–431–8633. **Parlor wicker t**[illegible] #7421-05, $296. **cushions**, #7339, $33/ea.—Palecek (M), for stores write, PO Box 225/Station mond, CA 94808, 800–227–2538. **Green piping fabric**, on all upholstered pieces and pillows chairs, sage, #6031, Repptrust, 100% cotton, $48/yd.—Henry Calvin (T), 151 Vermont St., San CA 94103, 415–863–1944. **Wall color**, Misty Peach, #B-11 in flat latex—Available at Fuller-O' Shops Nationwide (R), 800–368–2068 (east of the Rockies) or 800–338–8084 (west of the 219–271–5621 (PR). **Striped pillows**, on sofa, Suitcase stripe, #SHR-7334F in Coffee/Sage 54" cotton, $29.95/yd., from Rosie/Pat Farrell collection by—Motif (M), 20 Jones St., New Roc 10801, 212–673–4600 (PR). **Sewing and installation**, of window treatments, pillows, tablecloth ruffle—Pyramid Custom Shpcover, 134 Hillbourne, Vallejo, CA 94590, 707–642–2529. **White c**[illegible] on windows, wicker chaise, and bar cloth, #RL1638-2, Basic cloth, 100% cotton from Robert L[illegible] able through—Decorators Walk (T), 245 Newtown Rd., Plainview, NY 11803, 516–249–3100. **Gold zinc star**, on floor, 21" d., $265. **granite composition bowl**, on coffee table, holding g[illegible] **glass candlestick**, imported from Italy, $80. **bamboo tray**, 18" x 12", $22. **glass bubble sp**[illegible] $25, 4", $30, 4½", $60. **metal stem lamps**, with birch bark shades, 23" h., $195/ea.—Turner M[illegible] 540 Emerson St., Palo Alto, CA 94301, 415–324–8700. *Pages 74 and 75.* **Glass cone bowl**, w[illegible] base, holding pears, $60. **Galax leaf spheres**, 4", $20, 8", $50, 10", $75, 12", $90. **Metal thre**[illegible] **table**, next to chair with eyeglasses, 20" h., $200, by artist Kendall Le Compte—Turner Martin (I[illegible] dress above. **Green pillows**, antique, linen, hand-blocked, $165/ea.—Manderley (R), 1011 E. [illegible] Blvd. #C, San Rafael, CA 94901, 415–457–4606. **Mirror**, Von Howe, with antiqued mirror, $2[illegible] mirror, $2,400 without—Shears & Windows (T), 101 Henry Adams St., Rm. 256, San Fran 94103, 415–621–0911. **Hanging candelabra**, forged twist, 6 arm, black metal (painted white by [illegible] hanging link, $189, 34" w.—Crate & Barrel Furniture (R), 617–964–1800. **Pastel**, over bar, b[illegible] Biggs—available through Stephen Shubel, 1406 Euclid Ave., Berkeley, CA 94708, 415–843–7[illegible] **ered silver box**, $55; *antique hotel silver*. **Plate stand**, 3-tiered, $275. **silver tray**, $425. **silver w**[illegible] **er**, $325. **wineglasses**, Glotto, $22/ea.—Sue Fisher King (R), 3075 Sacramento St., San Fran 94115, 415–922–7276. **Leaf spheres**, galax, on table and under potting table, 4", $20, 8", $50, 12", $90. **metal stem lamp**, with birch shade, 23" h., $195—Turner Martin (R), see address abo[illegible] **can wire basket**, handcrafted, $9—Summer House (R), 14 Miller Ave., Mill Valley, C[illegible] 415–383–6695. **Green Wellington boots**, British, $58—Smith & Hawken (R, MO), 25 Cor[illegible] Ave., Mill Valley, CA 94941, 415–383–2000. **Straw hat**, $98—Karen Hartfield Originals, PO [illegible] Gallatin Gateway, MT 59730, 406–763–4601. *Pages 76 and 77.* **Pine writing table**, America[illegible] #6812-20, $572. **wrought-iron headboard**, flaxon leaf and vine, #245-27, $728. **pine ni**[illegible] #236-32, $416.—from the Veranda collection, The Lane Co. (M), Altavista, VA 24517, 804–[illegible] (PR). **Paint**, on walls, Centennial Gold, #A-88, latex flat—Fuller O'Brien Pro Shops Nationw[illegible] 800–368–2068 (east of the Rockies), 800–338–8084 (west of the Rockies). **Yellow polka dot**[illegible] dust ruffle and pillows, Athena Brodee, #ABR-300, 60" w.—Nobilis Fontan (M), for showroo[illegible] you write: 1823 Springfield Ave., New Providence, NJ 07974, 201–464–1177. **Sheets**, Pacific str[illegible] tercup, double flat and fitted, $29, European shams, $38, 50/50 cotton/poly blend, 200 threa[illegible] Sheridan Collection (M), PO Box 164, Greenville, SC 29602-0164, 800–777–9563 for stores: also[illegible] at selected Macy's stores. **Maize sisal matting**, on floor, $1.49/sq. ft.—Pier 1 Imports (R), 800–[illegible] **Birch pole arrows**, 3', $90, 4', $95, 6', $125, 8', $150; **birch bark lamp**, $185. **French etchin**[illegible] $240. **vanity mirror**, gold torch design, $172—Turner Martin (R), 540 Emerson, Palo Alto, C[illegible] 415–324–8700. **White blanket**, cotton, waffle weave, queen, $160, king, $184; **polka dot**[illegible] **saucer**, gold/white, by Lyn Evans, $90—Sue Fisher King (R), see address above. **French foldin**[illegible] **chair**, wooden, $40—Duo Imports (R), 700 7 St., San Francisco, CA 94107, 415–861–5549. >

Continued from page 71

FLOWERS THAT BLOOM IN THE SHADE

›ring (sp) Summer (s) Fall (f)

ADE: These plants will flourish with ›urs or less of sun a day—under high-. trees or between buildings.

baceous Perennials: *Anemone spp.* ›s), windflower, (sp), pink, white. *a cordifolia,* bergenia, (sp), rose, pink, *Caltha palustris,* marsh marigold, (sp), *Dicentra spp.,* bleeding heart, various, white, red. *Epimedium spp.,* bishop's-), various. *Gentiana spp.,* gentian, (s-f), *Iosta spp.,* hosta, plantain lily, (s-f), vio-ite. *Iris tectorum,* Japanese roof iris, (sp), white. *Ligularia spp.,* ligularia, (s), yel-*Liriope spp.,* lilyturf, (s-f), violet to *Lobelia cardinalis* cardinal flower, (s), *rtensia virginica,* Virginia bluebells, (sp), *Phlox adsurgens,* phlox, (sp), pink. *Poly-spp.,* Solomon's seal (sp), white. *Pul-spp.,* lungwort, (sp), blue, white, pink. *Sanguinaria canadensis,* bloodroot, (sp), white. *Smilacina racemosa,* false Solomon's seal, (sp), cream. *Stylophorum diphyllym,* celandine poppy, (sp), yellow. *Symphytum grandiflora,* large-flowered comfrey, (sp), cream. *Uvularia grandiflora,* greater merrybells, (sp), yellow.

Bulbs: *Anemone blanda,* Greek anemone, (sp), white. *Convallaria majalis,* lily-of-the-valley, (sp), white. *Cyclamen spp.,* hardy cyclamen, (s-f), white, violet. *Endymion hispanicus,* wood hyacinth, (sp), blue. *Erythronium spp.,* dog-tooth violet, (sp), yellow. *Galanthus nivalis,* snowdrop, late winter, white.

Annuals: *Begonia semperflorens,* Begonia, (sp-f), various. *Coleus blumei,* Coleus, (s), violet. *Impatiens walleriana,* Busy Lizzy, (sp-f), various. *Torenia fournieri,* wishbone flower, (s), bicolor, white and purple.

PARTIAL SHADE: These plants require some sunlight, perhaps four or five hours in the early morning or late afternoon.

Herbaceous Perennials: *Adenophora confusa,* ladybells, (s), violet-blue. *Alchemilla mollis,* lady's-mantle, (sp-s), chartreuse. *Astilbe spp.,* false spiraea, (s), pink, lavender, white, red. *Begonia grandis (B. evansiana),* hardy begonia, (s-f), pink, white. *Brunnera macrophylla,* Siberian bugloss, (sp), blue. *Chelone lyonii,* turtlehead, pink. *Digitalis spp.,* foxglove, (sp-s), pink, white, yellow. *Doronicum cordatum,* leopard's bane, (sp), yellow. *Eupatorium coelestinum,* hardy ageratum, mistflower, (s-f), violet to blue. *Filipendula spp.,* meadowsweet, (s), pink to white. *Heuchera spp.,* coralbells, alumroot, (s), pink, coral, white. *Iris pseudacorus,* yellow flag, (sp), yellow. *Oenothera fruticosa,* evening primrose, (s), yellow. *Physostegia virginiana,* false dragonhead, (s-f), pink. *Tiarella cordifolia,* foamflower, (sp-s), white.

Bulbs: *Camassia leichtlinii,* camassia, quamash, (sp), blue. *Narcissus spp.,* daffodil, (sp), yellow, white.

Annuals: *Nicotiana alata,* flowering tobacco, (s), various. *Lobularia maritima,* sweet alyssum, (sp-f), white, purple. *Viola xwittrockiana,* pansy, (sp), various.



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88 AT PLAY WITH THE PAST *Pages 88 to 91* **Thomas Jayne Studio (R),** One University Place, #20C, New York 10003; 212–260–4042 *Living room* **Low table**—Thomas Jayne Studio (R), see address above **Trim on throw pillows**—Clarence House (T), 979 Third Ave., New York 10022; 212–752–2890 **Decorative painting**—Chuck Hettinger, 208 E. 13 St., New York 10003; 212–614–9848 *Bedroom* **Curtains,** made by—Garance Aufaure, 331 E. 65 St., New York 10021; 212–517–7273 **Table lamp,** Van Truex, bronze and gilded—Mrs. MacDougall (T), 979 Third Ave., New York 10022; 212–688–7754 **Prints**—Ursus Books and Prints (R), 981 Madison Ave., New York 10021; 212–772–8787; Stubbs Books and Prints, 835 Madison Ave., New York 10021; 212–772–3120

92 BRIGHTS *Page 92* **Red velvet rose-shaped chair,** designed by Masanori Umeda, with chrome legs, $4,750—SEE, Ltd. (R,T), 920 Broadway, New York 10010; 212–228–3600 **Orange upholstered love seat,** #F433, 68" long with 2 throw pillows, $2,200 (COM). For a dealer near you contact—Swaim, Inc. (M), PO Box 4189, High Point, NC 27263; 919–885–6131 **Fabric on love seat,** Colibri, #1300/510, cotton/rayon—Manuel Canovas, Inc. (T), 979 Third Ave., New York 10021; 212–752–9588, available retail through—Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184 **Sleigh chaise,** with bolster pillow, covered in fabric and tufted with gems, available with maple or stained finish, $1,200—Candide (R,T), 720 Greenwich St., New York 10014; 212–206–0309 **Red wall sconces,** designed by Gaston Matticorena, $225/ea.—Modern Age (R), 795 Broadway, New York 10003; 212–674–5603 *On sleigh chaise* **Orange glass bowl,** with blue ball base, #534006, discontinued—The 1 S Collection (R), 765 Madison Ave., New York 10021; 212–472–3355 **Red glass Monica bowl,** with blue rim, by Baldwin Guggisberg, $120—New Glass Gallery (R), 345 W. Broadway, New York 10013; 212–431–0050 **Coral flatware,** made of molded crystal, designed by Garouste and Bonetti, $235/ea.—Daum Boutique (R), 694 Madison Ave., New York 10021; 212–355–2060 **Pink silk napkin,** #508481, discontinued—Pottery Barn, 212–315–1855 *On floor* **Carpet samples,** by Masland, nylon, $27/yd.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000 **Fuchsia brushed aluminum desk lamp,** Swamp Orchid, $150—Giles & Co. (R), 444 Columbus Ave., New York 10024; 212–362–5330 **Red glossy pot,** Navaro, #690, size #3, $250—Kostka (T), 200 Lexington Ave., New York 10016; 212–213–0880 **Red tole bucket** with gold painted stars, $140, **red tole bird cage** (on sofa), $480—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390 **Pink pillow** with gold stars, Medieval star, #CB271, silk—Christopher Hyland, Inc. (T), 979 Third Ave., New York 10021; 212–688–6121, available retail through—Anne Mullin Interiors (R), see address above **Pink throw,** Cabaret, #CA103, 50" x 70", 100% acrylic, $65—Kennebunk Weavers, Inc. (M,T,R), Canal St., Suncook, NH 03275; 800–242–1537 *Fabric for curtains* **Red,** Kanvastex, Firecracker #33, cotton—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016; 212–689–2200 **Orange,** Taffeta Kaleidoscope Coquel, #32705/11, silk—Clarence House (T), 211 E. 58 St., New York 10022; 212–752–2890, available retail through—Anne Mullin Interiors (R), see address above *Page 93* **Yellow leather chair,** Spica chair, $7000—Modern Age (R,T), 795 Broadway, New York 10003; 212–674–5603 **Yellow painted armoire** (House Beautiful wallpapered the shelves and interior), $2,597—Barton-Sharpe, Ltd. (R), 119 Spring St., New York 10012; 212–925–9562 **Star wallpaper,** silkscreened by Tim Goslin—Tim Goslin Studio (T), 9 W. 8 St., New York 10011; 212–777–6404 **Large hand-blown glass bowl,** holding lemons, $2,175—the Frank McIntosh shop at Henri Bendel (R), 712 Fifth Ave., New York 10019; 212–247–1100 **Yellow silk pillow,** with blue pom-poms, down-filled, $145—Candide (R,T), 720 Greenwich St., New York 10014; 212–206–0309 **Yellow and chartreuse pillow fabric** Barbizon, #P1898-38, by Pierre Frey—Fonthill (T), 979 Third Ave., New York 10021; 212–755–6700 Available retail through—Anne Mullin Interiors (R), see address above **Olive-green tassels,** (pinned on corners of above pillow), #1039292, $13/ea.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000 **Tall yellow vase** (on floor holding flowers), $75; **Yellow plates,** available—buffet, dinner and salad plates and cups and saucers; **Green coffee cup**—by Marek Cecula, prices from $25 to $50, special order; **half-moon-shaped paper box,** $80. All available at—Barneys New York (R), Seventh Ave. at 17 St., New York 10011; 212–929–9000 **Yellow cashmere throw,** fringe border, $895—Hermes stores (R); 800–441–[illegible] **Yellow candlestick,** #541441, $12/ea.—Pottery Barn (R), 21[illegible]1855 **19th c. Chinese yellow vase,** $1,250—Gordon Foster, [illegible]1322 Third Ave., New York 10021; 212–744–4922 **Yellow towels,** Signal yellow, Luxor, bath, $12—Martex/West Point Pep[illegible]800–533–8229 **Large yellow Ceylon vase,** #909, yellow #1091, $528—Kostka (T), 200 Lexington Ave., New York 10016; 212–213–0880 *Rolls of fabric, left to right* **Marigold Ultrasuede,** #5171, $80/yd.—for sources call, Springs Industries, Ultrasuede division (M), 104 W. 40 St., New York 10018; 212–556–6422 **Barbizon,** #P1898-38, by Pierre Frey—Fonthill (T), 979 Third Ave., New York 10021; 212–755–6700 **Apostrophe,** Gilt, rayon/cotton—S. Harris & Co., 979 Third Ave., New York 10022; 212–838–5253 Fonthill and S. Harris both available retail through—Anne Mullin Interiors (R), see address above *Star-shaped pillow fabrics on floor* **Bahoon Royale,** #330-60—China Seas, 979 Third Ave., New York 10022; 212–752–5555, available retail through—Anne Mullin Interiors, see address above **Touching top of armoire center: Regal,** daffodil, #83, cotton chintz—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016; 212–689–2200 **Star in front of rolls of fabric: Marigold Ultrasuede,** #5171 aprox. $80/yd., for sources call—Springs Industries, Ultrasuede division (M), 104 W. 40 St., New York 10018; 212–556–6422 *Page 94* **Blues: Steel bookshelf,** Zenith Etagere, #154377, glass shelves, 73" h., 30" w., 15½" d., $295—Conran's/Habitat (R), 10 Astor Pl., New York 10003; 212–674–4800 *Objects on shelves: top shelf,* **Blue vases,** by Marek Cecula, large, $290, small, $260—Candide (R,T), 720 Greenwich St., New York 10014; 212–206–0309 **Porcelain dinner plate,** with coral motif, designed by Garouste and Bonetti, #10002-2, $110/ea.—Daum Boutique (R), 694 Madison Ave., New York 10021; 212–355–2060 *Middle shelf* **Cobalt blue glass Aalto vase,** (holding flowers), #02299, $175—Barneys New York (R), see address above **Bruchetta vase,** with green rim, #58002, $190. **Bruchetta bowl,** #58003, $155—The 1S Collection (R), see address above *Bottom shelf* **Stacked ceramic plates and bowls,** by Steve Stewart, prices from $50 to $195—Gordon Foster (R,T), 1322 Third Ave., New York 10021; 212–744–4922 **Purple velvet Splash chair,** $890 in limited colors, **round velvet pillow,** $135—Dialogica (R,T) 484 Broome St., New York 10013; 212–966–1934 *On floor* **Turquoise ribbed vase,** #849025, $230—The 1S Collection (R), see address above **Oversize blue glass goblet,** $40/ea.—Lexington Gardens (R) 1008 Lexington Ave., New York 10021; 212–861–4390 **Pair of acrylic wave-shaped candlesticks,** $103/ea.—Emilio Robba (R), 520 Madison Ave., New York 10022; 212–319–5766 **Carpet samples,** by Masland, nylon, $27/yd.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000 *Stacked pillows,* made by House Beautiful. All fabrics (except Ultrasuede) available retail through—Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184 *Top to bottom* **Damask,** #CNB65-85, aqua and iridescent red silk—Christopher Hyland, Inc. (T), 979 Third Ave., New York 10021; 212–688–6121 **Roadster,** #2256-08, pom-pom purple, wool—Gretchen Bellinger (T), 330 E. 59 St., New York 10022; 212–688–2850; **Queens Chintz,** Peacock, cotton—S. Harris & Co. (T), 979 Third Ave., New York 10022; 212–838–5253 **Damask,** See above **Iridescence,** Savoy blue, #1181/50, silk—Grey Watkins, Ltd. (T), 979 Third Ave., New York 10022; 212–371–2333 **Teal Ultrasuede,** Color #7272, approx. $80/yd., $60/roll for sources call—Springs Industries, Ultrasuede division (M), 104 W. 40 St., New York 10018; 212–556–6422 **Chenille Herringbone,** #2110, Iris 13, cotton and wool—Glant Textiles, Inc. (M), PO Box 84228, Seattle, WA 98124; 206–725–4444 **Opaline Velvet,** #1650/035, Blue, 28% cotton, 72% polyester—Yves Gonnet, Inc. (T), 979 Third Ave., New York 10022; 212–758–8220 **Chaine,** #3050, Forget-me-not 29, cotton—Glant Textiles, Inc. (M), PO Box 84228, Seattle, WA 98124; 206–725–4444 *Page 95* **Green Calder-inspired screen,** designed by House Beautiful. **Fabric for screen: panels covered in Doubleglaze,** #F38/12, cotton—Osborne & Little, Inc. (T), 979 Third Ave., New York 10022; 212–751–3333 **Calder-shaped forms made of green fabric,** #7296, color 16, cotton—Hines & Co. (T), 979 Third Ave., New York 10022; 212–685–8590 *Curtain fabrics* (Multicolored fabric) **Ikat Arrow Emerald,** #BH121 17, silk—Christopher Hyland, Inc. (T) 979 Third Ave., New York 10021; 212–688–6121 **Iridescence,** #1181/38, vivid green, silk—Grey Watkins, Ltd. (T), see address above *On table* **Fabric covering table: Vega Agate,** #33048/19, Bemberg and silk—Clarence House (T), 211 E. 58 St., 10022; 212–752–2890 **Above fabrics** by Osborne & Little, Hines & Co., Christopher Hyland and Grey Watkins and Clarence House all available retail through—Anne Mullin Interiors see address above Green carpet samples, by Masland, nylon, $27/yd. **double tassels,** blue and purple, #1025108, $60/ea.; **green dining chair,** by Baker Furniture, #30872, $2,560—ABC Carpet & Home see address above **Winslow chair,** #310-03, shown in Caribe, Kelly green silk, from the Ralph Lauren Home Collection—$2,285—The Ralph Lauren Home Collection (R), 1185 Ave of the Americas, New York 10036; 212–642–8700 **Pillow fabric,** Kanvastex, Parakeet #213, cotton,—Covington Fabrics Corp. (M), 267 Fifth Ave, New Yor[illegible] 212–689–2200 **Green and yellow zigzag bowls,** by Marc[illegible] large, $190 small, $140—Candide (R,T), 720 Greenwich [illegible] York 10014; 212–206–0309 **Emerald green glass** #G2119X, $39.50—The Metropolitan Museum Shop (M[illegible] York, 800–468–7386 **Green glass Veronese vase,** by R[illegible] $300—New Glass Gallery (R), 345 W. Broadway, New Yo[illegible] 212–431–0050 **19th-c. glass covered dish,** $210—John[illegible] Ltd. (R,T), 255 E. 72 St., New York 10021; 212–737–225[illegible] **glass goblets**, #04602, with clear bubble stems, by L[illegible] $68/ea.; **green ceramic candlesticks,** by Marek Cecula, [illegible] short, $80, by special order—Barneys New York (R), see addr[illegible]

94 SEASIDE *Pages 96 and 97.* **Store:** L. Pizitz & Co. Gen. M[illegible] PO Box 4670, Seaside, FL 32459; 904–231–2240. Erica Mey[illegible] Manager/Buyer, Seaside Associated Stores. **Pencil-post bed** Fisher American Furniture, $880. **Bowls and pitchers** by [illegible] $31/ea.; **bed linens** by Palais Royal; **table linens** by TAG Designs; **garden apron** by Liz Lauter, $30; **cottage bird** Palecek; **mini picnic table** by N.S. Gustin $23. **Restaurant** Alley's, Highway 30A, Seaside, FL 32459; 904–231–5900 **umbrella** by Basta Sole (M), $625—available through L. Piz[illegible] Gen. Mdse. *Pages 98-101* **Architect:** Berke & McWhorter [illegible] 270 Lafayette St., New York 10012; 212–219–2088. **Pa[illegible] charge:** Carey McWhorter. **Contractor:** Peter M. Horn [illegible] frame Inc., PO Box 4774, Seaside, FL 82459; 904-231-460[illegible] **size:** 1,800 sq. ft. with a 1,000 sq. ft. porch. **lot size:** 50' x 85 **or:** wood frame, posts and beams by E.F. San Juan, PO [illegible] Youngstown, FL 32466; 904–722–4830. **Paint**, Subtle C[illegible] Glidden Paints (M), 800–527–7741; **roof**—galvanized steel, [illegible] **Interior:** insulation—Owens Corning Fiberglass Corp.(M), [illegible] Tower, Toledo, OH 43659; 419–248–8000. **Windows** by W[illegible] 800–531–3173. **Doors** from Meridian Workshops (R), PO [illegible] Santa Rosa Beach, FL 32459; 904–231–5606. **2¼" oak strip** [illegible] **custom-designed cabinets**, Schlage Hardware (M), 415–[illegible] **Frigidaire** by Kenmore available at Sears, Roebuck and C[illegible] **room fixtures** from American Standard (M), 800–223–4068 [illegible] lowing items are available at L. Pizitz & Co. Gen. Mdse. [illegible] information) **Outside—double Adirondack chairs** han[illegible] James Foley, $500 each; by Georgia Chair Co.(M), $225. **[illegible] galvanized French watering can**, $40; **flowers** by Petal[illegible] (part of L. Pizitz & Co. Gen. Mdse.) **Living room: Blue-rim** [illegible] $20 and **blue-rim tumblers**, $4.50/ea. by Jim Henry Glass; **flower chargers**, $44/ea. and **sunflower tables**, $176 sm., $[illegible] Affordable Splendor. **Orange "Top Coats" bowl**, $38.50 b[illegible] ry Farm Folk Art; **large serving bowl** by Lindt-Stymeist, $[illegible] **flatware**, $265 for 40 pc. set, by Trend Pacific. **Console tabl[illegible]** Modulus. **Rattan mirror**, $225 available at Fernleigh Ltd. loc[illegible] in L. Pizitz. **Noah's ark birdhouse**, $105.50 by Alabama [illegible] Art, **tripod halogen lamp**, $395 by Artemide, all from L. Pi[illegible] *102 and 103* **Architect:** Walter F. Chatham, 225 Lafayette [illegible] York 10012, 212–925–2202. **Partner in charge:** Walter [illegible] **Project architect:** George Perkins. **Contractor:** Michael [illegible] Warnerworks Inc., Rt. 1, Box 5978, Santa Rosa Beach, FL 32[illegible] 267–3374. **House size:** 2,400 sq. ft.; **lot size:** 21' x 80'. **Exte[illegible]** crete block, wood siding. Bituminous roof by Brye Roofing [illegible] and aluminum paint—Pittsburgh Paints Division of PPG Indu[illegible] 800–237–7292. Insulation: block—vermiculite, roof—R-3[illegible] Batts. **Interior:** concrete block with block filler and latex paint [illegible] made doors by Barnett Millworks, Mobile, AL. T & G pin[illegible] Schlage Hardware (M), see above. **Steel, concrete and pe[illegible] wood cabinets** by Michael Warner and designed by Walter[illegible] **Paint**, white Pittsburgh (M) see above. **Refrigerator,** Traul[illegible] (M), 114-02 15 Ave., College Pt., New York 11356; 718-[illegible] **Range** by Garland (M). Available at L. Pizitz & Co. Gen. [illegible] above information). **Kitchen—Lindt-Stymeist thumb dot** [illegible] **Lindt-Stymeist salt and pepper set**, $18.50; **metal chair** Pacific, $55/ea.; **black and white bowls** by Roma, $18, $[illegible] **feet flip flops** by Designer Graphics, $14.50. **Bathroom** [illegible] **ducks** by Knobler, $3.50/ea.; **Antique clawfoot bathtub**, p[illegible]

112 THE LATER, GREATER BEAUJOLAIS **Wineglass,** [illegible] from The Classic Collection, $28/ea.—Tiffany & Co., a[illegible] Tiffany stores nationwide or call 800–526–0649

Correction for February issue

In our story on the 1991 French Designer Show House ([illegible] 1992), we omitted the name of the beneficiary of the pro[illegible] American Hospital of Paris Foundation, and that of the p[illegible] Designer Showhouses International, Inc.



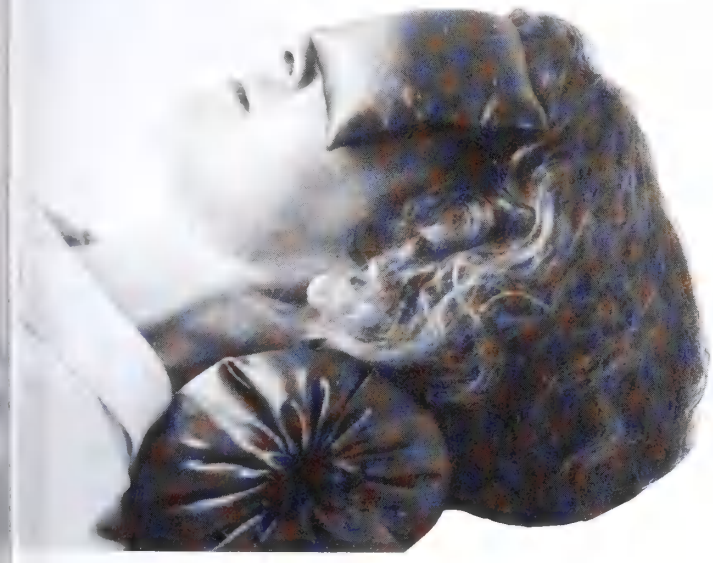
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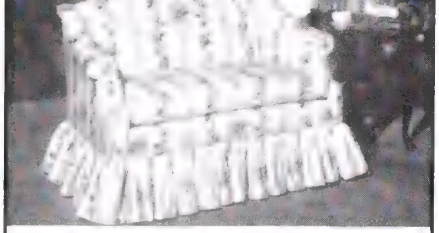
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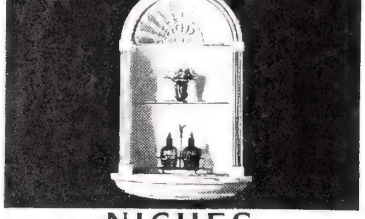
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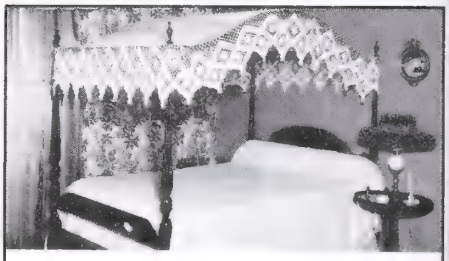
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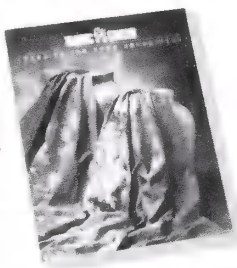
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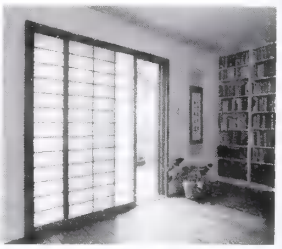
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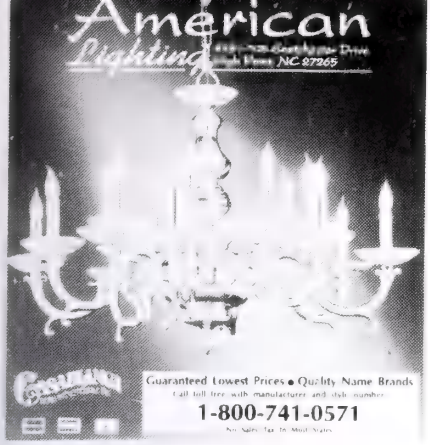
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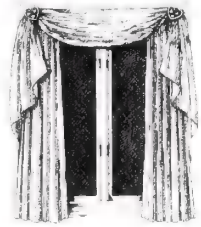


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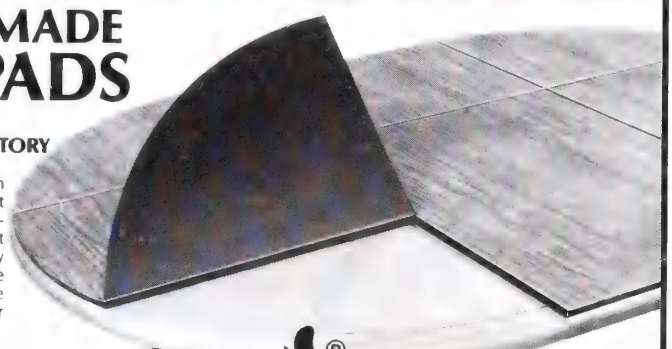
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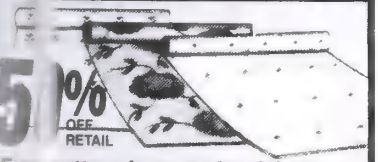
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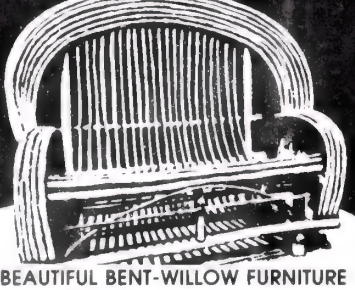
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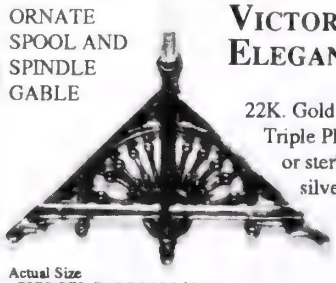
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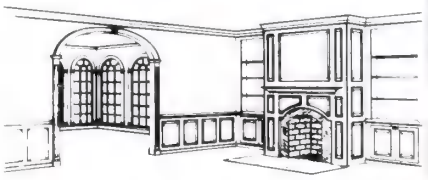
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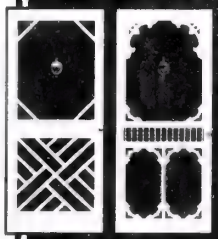
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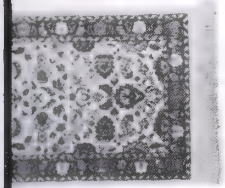
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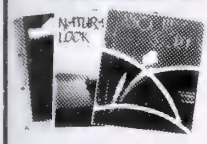


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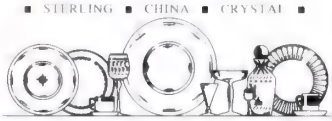
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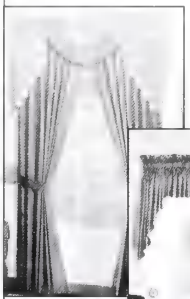
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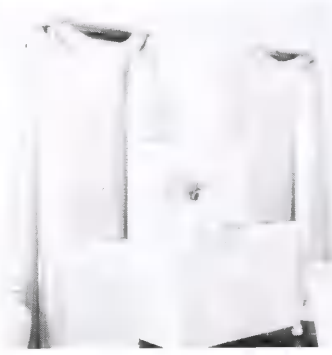
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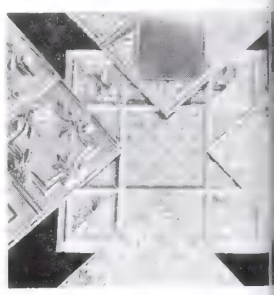
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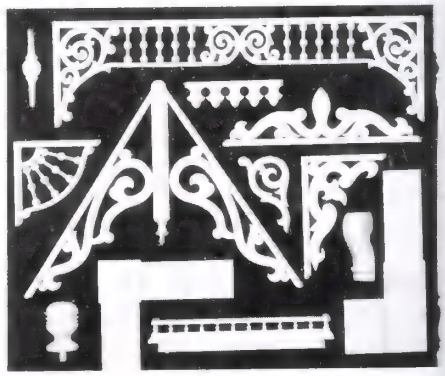
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A SPECIAL CATALOG REPORT

uying furniture from catalogs

vers to some of your most important questions about shopping for furniture by mail.

IF CATALOG COMPANIES CAN SELL diamond necklaces (and they do) it shouldn't be a surprise to see you and me, busy 90's consumers, buying furniture that way, too.

It makes sense because it's so incredibly convenient. And furniture marketers are doing their best to turn hopeful (but possibly dubious) customers into happy, satisfied ones. Major savings is another reason why buying furniture via the catalog route is becoming popular. Keep in mind that furniture catalog marketers don't have any middlemen or large overhead. Thrift-tickling price tags are the result.

Savvy shoppers, no matter how attracted by benefits, are still skeptics so we studied the contents of a variety of catalogs focusing on what you've told us are your most important concerns. For example:

"Furniture is an expensive investment. How good is mail order furniture?" you've asked. As good as any you would find in your favorite retail store. The sources are the same name brand suppliers and manufacturers. But whereas most retailers can show 4 or 5 brands there are more than 1,600 furniture makers in America and many small fine craftsmen. Catalogs show a hundred times more than showrooms offer.

"Before I buy I want to know about construction, workmanship etc. How can I get this information?" Catalogs usually answer many of your questions by illustrations. With an upholstered piece you may get an inside look at the frame, springs and padding along with a discussion of fabric selection and tailoring. Fabric swatches, wood samples and paint chips are available for the asking. And if that's not enough, help is just a 1-800 number away.

"How can I be sure I don't make a mistake when it comes to measurement, color or scale?" The "How may I help you?" policy of catalog companies goes beyond giving you a toll-free number to place an order. If you request decorating advice or suggestions you may very well find yourself conferring with the owner or a professionally trained design consultant well qualified to help you make selections to fit your space and your place. To put your mind at ease, don't guess! Ask!

"How will my order be shipped and what will it cost?" Good question. Small items are shipped via UPS. Heavy, bulky items are usually shipped by truck. You may request shipment to your door . . . and that means the sidewalk at your front door. Or a full service delivery which means the mover will deliver it inside your home (even if it's up ten flights of stairs) unpack it and set it up. You must be very specific about what you want. As for charges, delivery of a sofa or dining table runs about $100 to $150.

Is everybody happy? Of course not. "What if my order comes damaged or it simply doesn't measure up to my expectations?" we cry. Don't panic! With the use of shrink wrap, bubble pack, padded paper, corrugated trays and the like there is little danger of damage. But it does happen. Here's where the reputation of the company you are ordering from is your key to complete satisfaction. Be sure you check their return policy before you make a purchase. Ask how damaged merchandise is handled should it occur. If any of the answers are not to your liking do not order from that cataloger.

One last look through the stack of catalogs on my desk reveals this reassuring paragraph, "Please inspect your merchandise upon receipt. If it arrives damaged, or if you are not pleased with your purchase call our Customer Service number to arrange for free pick up. We will cheerfully exchange, refund your money or credit your charge card".

It's nice to know, too, there is still time to order your copies of the catalogs featured in our Spring Catalog Collection which begins on page 134 of the March issue.

Happy shopping!

FRANCES NEEDLES

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The artist as a young ma

WHEN I VISITED THE Claude Monet exhibition at the Baltimore Museum of Art not long ago, I went with two wonderful guides—Meryl Streep, the actress, and Albert, our ten-year-old grandson. Both of them had a lot to say, and as we walked through the exhibition I found it much easier to turn off Meryl with a push of the Acoustiguide button than Albert, who was "live" and really wound up. Albert loves Claude Monet.

It was Monday, a members' afternoon, and Albert was by far the youngest visitor. "We're so lucky to be here," I said, trying to calm him down. "And you know, Albert, I never knew about Monet until I was twenty and took a course in college called Art History." "Oh," he said, looking up at me in disbelief, "I've known about Monet since I was seven!"

When Albert was in the second grade his art teacher at Gilman School introduced her students to Monet, Van Gogh and Picasso, but it was the tranquil landscapes of Monet that caught Albert's fancy. Perhaps that's because Albert also paints country scenes. His most recent show of Thornhill Farm landscapes is now being exhibited on the door of our refrigerator. Admission is free.

Monet's haystacks especially stirred him. Meryl Streep described one of the paintings: "Here, a monumental grain stack is silhouetted against shimmering bands of white-hot light." Albert's reaction was, "This is awesome! Look at the sun coming through. What a neat haystack—all orange and pink!"

Before we went to the Baltimore Museum of Art, Albert had seen few real Monets. And now he was surrounded by 32 jewels. These canvases were from the permanent collection of the Museum of Fine Arts in Boston temporarily exchanged for works from Baltimore's Cone Collection. This was a big-time exhibition for Baltimore and like a birthday party for Albert, one gift after another. His eyes widened.

"Wow," he said, as we stopped at Monet's *Rouen Cathedral*. "Look at that tower! When I stand back I think I see ghosts. Do you?" I nodded and followed him into the next gallery. In the middle of the room I happened to find Sona Johnston, curator of the exhibition. I thought it was time a pro talked to Albert about what he was seeing. She explained to him that the young Monet started his career by drawing comical portraits of people. Albert was pleased as he has done the same, except all of his look like Arnold Schwarzenegger, another of his heroes.

Albert loved the story, was fascinated by every painting. [illegible] we came to *Camille Monet [illegible] Child in the Artist's Garden [illegible] genteuil* I said, "Look, Albe[illegible] child has a green face. Isn[illegible] funny?" He looked at me [illegible] were ten years old and h[illegible] the pro. "Momma Dee," [illegible] plained, "that's how Mon[illegible] that baby—green. Picasso p[illegible] people who were *blue*. [illegible] can be any color."

When we came to a wa[illegible] painting at "Giv-er-me," [illegible] bert pronounces Givern[illegible] French village where M[illegible] lived, gardened and painti[illegible] 43 years, he told me, ver[illegible] ously, that Monet often p[illegible] the lilies from a boat. "I [illegible] could do that," he said. I[illegible] he went home that night [illegible] country and, forgettin[illegible] homework, he drew and dr[illegible]

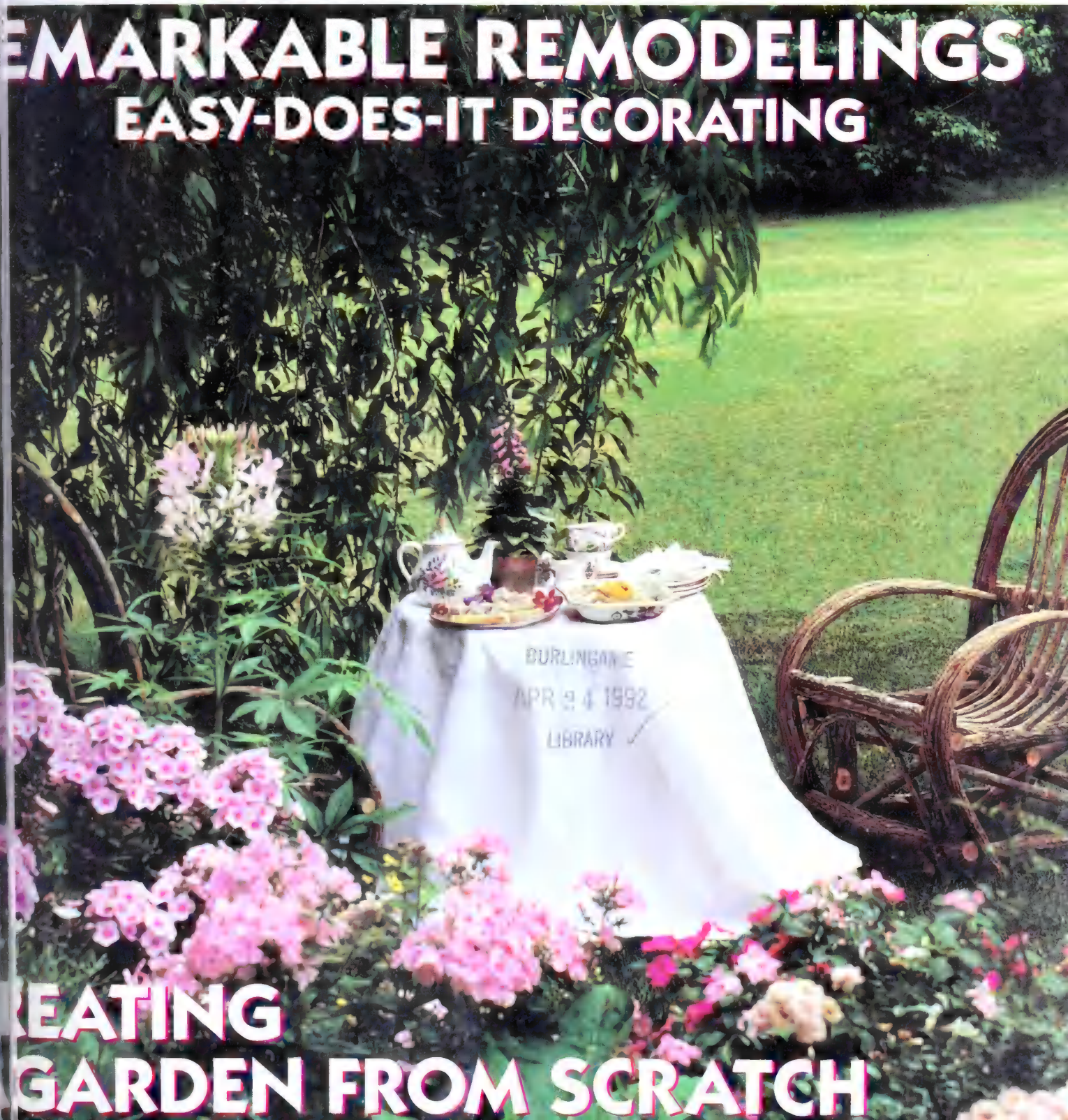
Late in life Monet wrote [illegible] old friend, the statesman G[illegible] Clemenceau, "Put your h[illegible] mine and let us help one a[illegible] to see things better." I [illegible] think Albert and I did just [illegible] the Baltimore Museum of [illegible] a Monday afternoon, and h[illegible] it will happen again and ag[illegible]

> After Albert saw the Monets, he forgot about his homework and simply drew and drew

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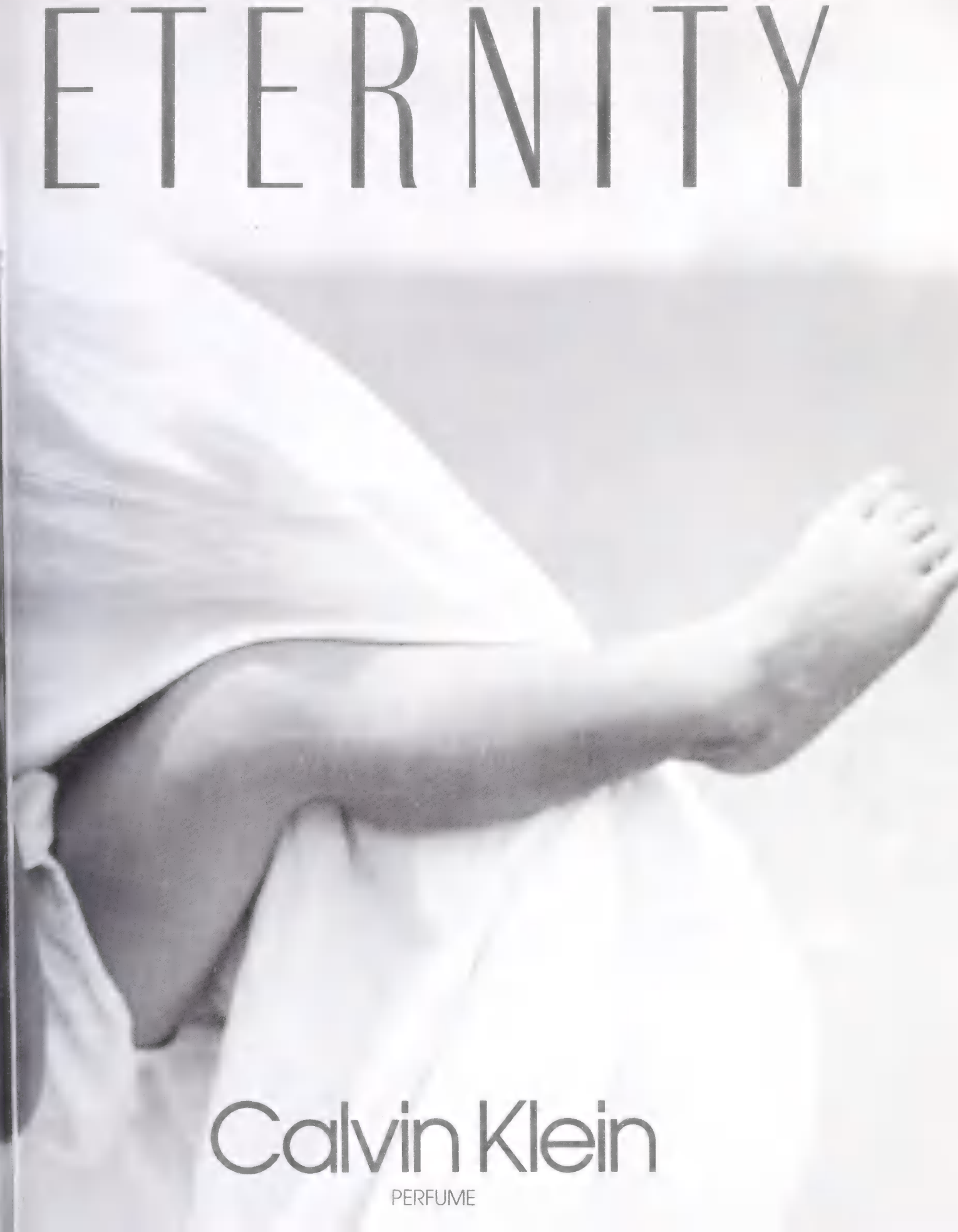
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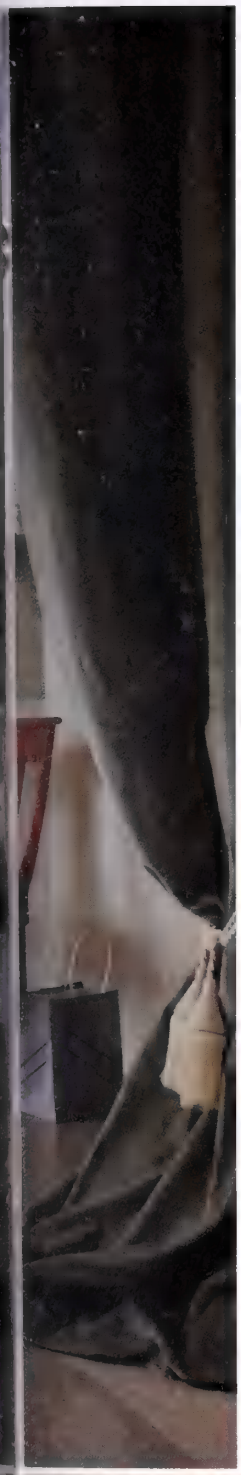


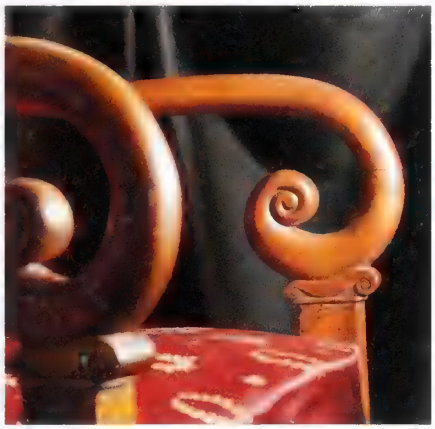
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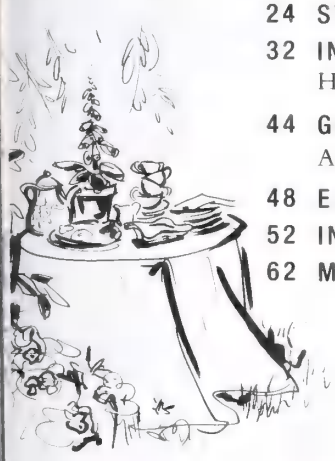
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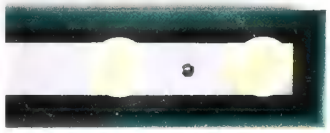
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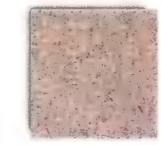
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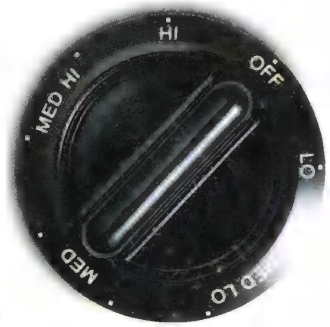














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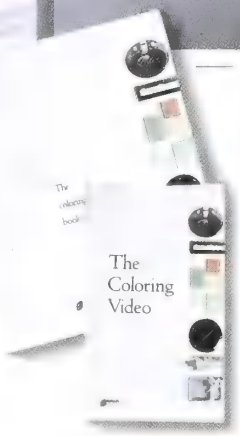
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HENREDON

le trying-to-leave-New-Orleans blues

HE FRENCH QUARTER OF NEW ORLEANS, a crumbling pink Creole cottage on St. Ann Street that little, as if it's tired. My paternal grandmother was born in ›use before the turn of the century and grew up walking on lense and narrow streets long before they were plastered with shops and dubious jazz clubs. Sometimes, when I'm wan- around the French Quarter, I think about how pure and as the area must have been in those days, and I wonder peculiar magic of this town which has held all of ndmother's children and most of her chil- children, including me, tight in its grip. ' Orleans is a powerful force field, and for ›orn here it is all but impossible to achieve velocity. And yet I have tried to get away New Orleans since I was old enough to car—so many times that it's something of ›o certain more settled friends. When I was without the slightest family encourage- took it upon myself to transfer to a high in Boston. The next year I did the same ›nly this time I shipped out to a school in ıncisco, with money I had made working mburger joint. By now my parents were ; to worry about my unusual restlessness ebrained independence, but I was the type I who appeared to know just what she was even when I didn't have the faintest idea. he next fifteen years it was back and forth, ' Orleans and then far away. For college, I to Providence, Rhode Island, and refused e home in the summers—New Orleans was › hot and backward a place for a girl who ted the more intellectual pleasures of the ›ast. Tropical torpor and thick, close family e things I badly wanted to be rid of. ged to pass for a Yankee woman, and so I econdhand men's tweed jackets and black Although I lived in a series of grim student nts in Providence, my fantasy house had low Connecticut , Shaker cupboards, and wild blueberries in the garden. I thin, stern air. I wanted four crisply etched seasons as op- o one long hellish blur of summer. I didn't want to sit in in an overgrown garden full of wisteria and palm trees, laughing and sipping café au lait and feeling as if I were sinking, body and soul, into the swampy ground, as people do in New Orleans. No, I wanted to gaze across an endless, open snow-white field punctuated by a solitary trail of boot prints. I wished to have star-stained thoughts, not earthbound feelings.

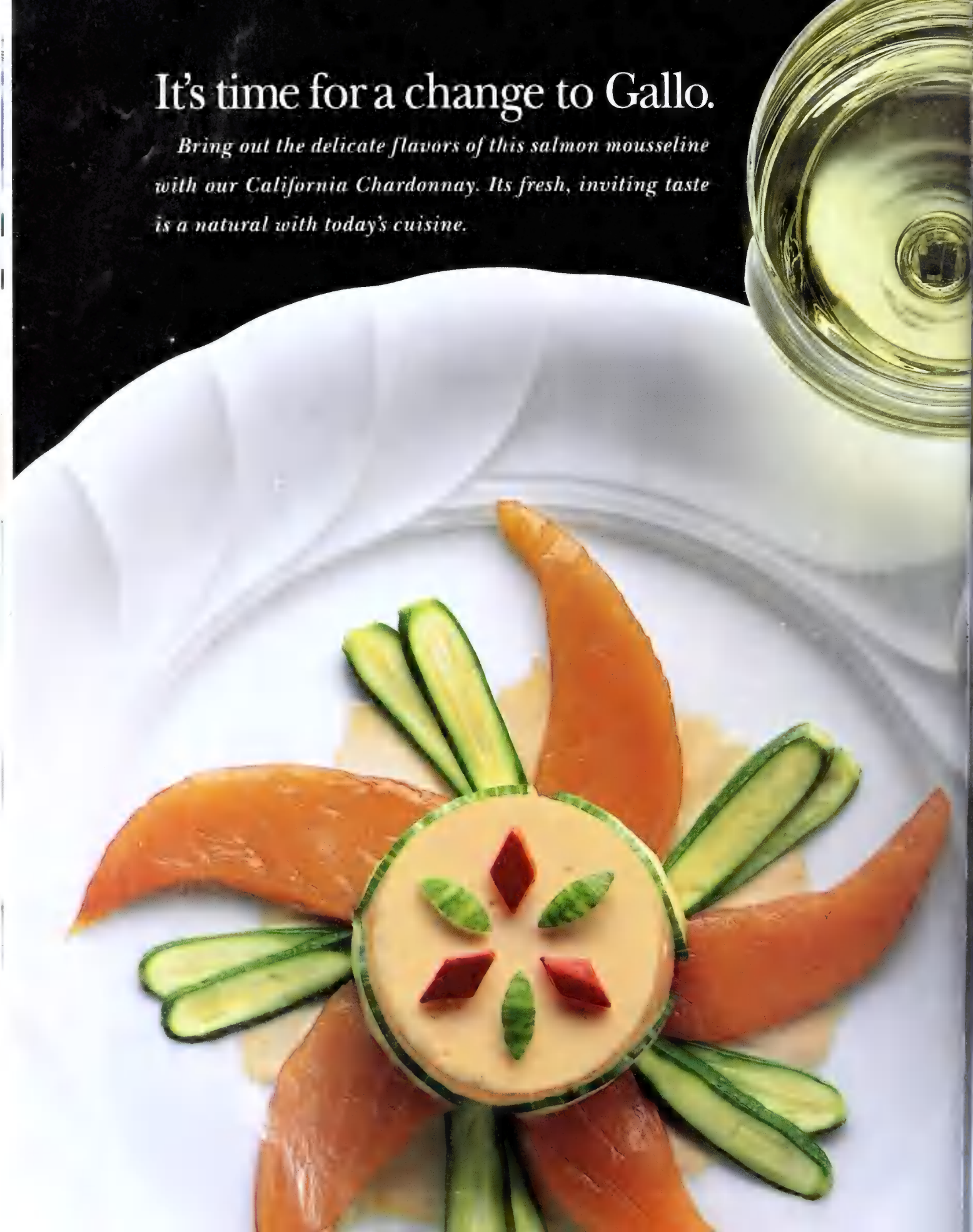
But after college, in a spectacular knot of ambivalence, I moved back to New Orleans. I suppose I was caving in to my fear of entering the work force; I was trained for nothing in particular and knew only how to read stacks of novels. Eventually I got a general-assignment reporting job with the local newspaper, made great friends there, and got to know New Orleans in a new way by hanging around its archaic, tragicomic courthouses and sprawling blue-collar neighborhoods lined with rows of tiny, careworn Greek Revival cottages. I got to know it by interviewing its unfamous, unglamorous people, the ones who fry oysters in rewelded iron pots in the closet-sized kitchens of soul-food restaurants or who sit all day in St. Charles Avenue beauty parlors, watching the streetcars rumble past while giving manicures to dowagers with wispy white pompadours. But as entertaining and interesting as this was, it didn't cure my leaving problem.



After three years I moved to rural New Hampshire to take a teaching job at the state college in Durham, a hegira that stands out in my mind as the one that made me the most flamboyantly homesick. >

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I didn't know a soul there, but once in town I met a woman who had an apartment to sublet inside an old barn. A barn! This was even beyond my Yankee fantasies. Naturally I moved in. I learned to chop wood with a black axe nearly as tall as I am. The barn had a beautiful wood stove with its name scripted across the breast, and at night I would sit feeding it badly split logs and cultivating my loneliness. One day I began putting wild New Orleans music on the phonograph—piano men like James Booker and Professor Longhair and accordion wizard Clifton Chenier—and this music seemed all the lustier against a backdrop of frigid Yankee air. I lasted about a year before tumbling back down into the green map of Louisiana. All my friends were just where I had left them, in their same gingerbread cottages, holding their same dinner parties. That's the blessing of New Orleans: It always welcomes you home and is kind enough not to ask too many questions. Even the newspaper took me back.

My next flight was a different story. It was two years later and I was 28. An old moving man who told me he had never left the city limits of New Orleans stood in my airy French Quarter apartment and packed up my belongings. As he balled up some white Wedgwood teacups in sheets of *The Times-Picayune,* he told me I would regret leaving because "it's so beautiful here." But that year I wasn't interested in beauty; I was interested in stimulation.

So I moved to New York City to write about architecture for *New York Newsday.* From the start I adored the city and felt that I had finally found a place as heady and quirky and emotionally consuming as New Orleans. Sometimes I would imagine that it was the same city—only bigger, denser, colder, more vertical and playing at fast-forward speed. I still believe that New York bears an uncanny resemblance to New Orleans. In both cities, eccentric people are not only tolerated but cherished as they are in few other places in America. Marching to a different drummer is almost the norm in New York, which in my experience was like an out-of-control symphony of different drummers, and as a New Orleanian, I felt completely at ease there. But two years passed and I began to have days when I wanted to find the master switch that would turn off New York, or at least slow it down. I began missing the lollygagging pace of New Orleans. I decided to try moving back.

I have been here two and a half years now, working as a freelance writer. I seem to have abandoned my strenuous, overzealous search for the perfect town, the place where I would finally feel like myself and meet up with my destiny, in the guise of a graduate school, a great job or the right man. After so much fighting and fussing with my hometown, I'm content in New Orleans after all.

I'm living in a nondescript apartment building surrounded by h twisting oak trees. On Mondays I stand in my kitchen and mak beans and rice exactly the way my mother does, the way thousan other local women and men still do every Monday. I live aroun corner from the old, gentle-looking Sacred Heart convent wh went to grammar school and part of high school. I ride my through aisles of oak trees in the same park where I used to fee ducks as a baby. As someone who never dreamed of making here, I can think of nothing stranger than all of this.

How did it happen? Maybe they put something addictive in the fee. Maybe it's the fried soft-shell crabs or the sweet olive trees maybe it's the music of screen doors slapping. All I know is tha here and that it's amusing lovely. Even if this is a one- town, it's a precious no poignant note that has to do joy and death and the urge t ebrate every possible occa with as much crackpot entl asm, fanfare and splendor as p ble. It's a note worth hearing not saying I won't leave t again. But if I do, it will not search for home. I think I've laid that question to rest: New Orle my home. It's like growing up Catholic, or having brown eyes port wine birthmark. I can't change it and it's pointless to try.

> On Mondays I stand in my kitchen and make red beans and rice exactly the way my mother does

Most of the natives who leave New Orleans again and again gravitating back. Part of the reason is that this really *is* the Big it's a warm nest of old haunts where the same cast of dear and endary characters keeps reconvening, telling the same stories new embellishments each year. But the main reason people lik cannot truly leave New Orleans is that in growing up here w sorb such a potent and irrefutable sense of place that the re America will always seem insipid by comparison. We can't l Where would we go?

I recently took an office downtown, on Canal Street, in a Be Arts building with human beings operating the elevator lunchtime, I often walk down to the Napoleon House bar and one of the most wistfully beautiful interiors in America, and alway a table looking out onto Chartres Street. In the Napoleon Hous old still-life paintings of lemons and bottles are always hung crookedly, and the crumbling plaster archways seem like Roman r Opera music plays perpetually. The waiters are languid, understat men in white button-down shirts with old-fashioned ribbed u shirts showing through. For about four dollars I eat lunch: iced tea long-neck Dixie beer and a muffeletta sandwich—a huge round l loaf of bread stuffed with meats and cheeses and pungent olive These are the moments we live for in New Orleans—the small se pleasures that seem so abundantly available here. >

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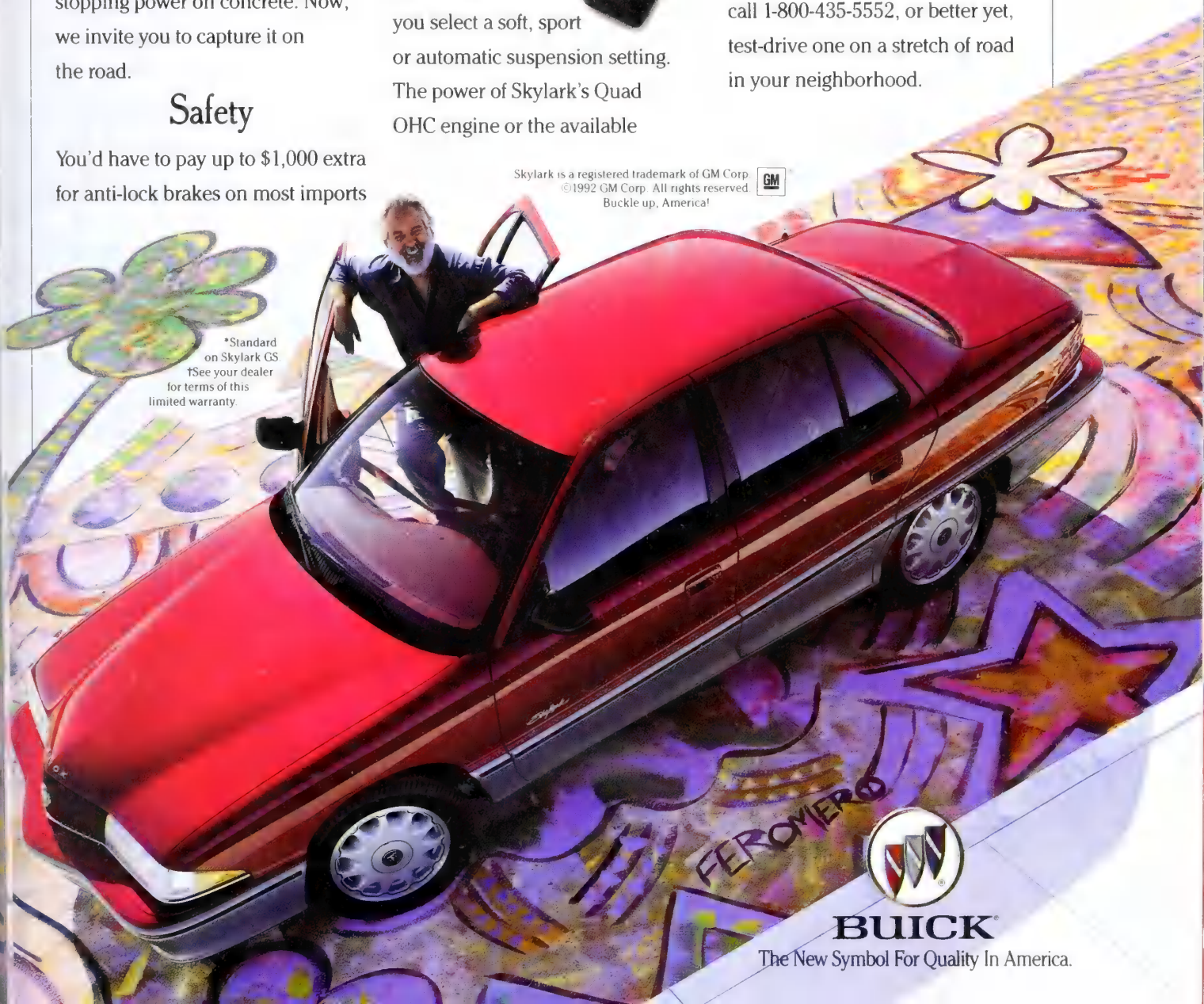
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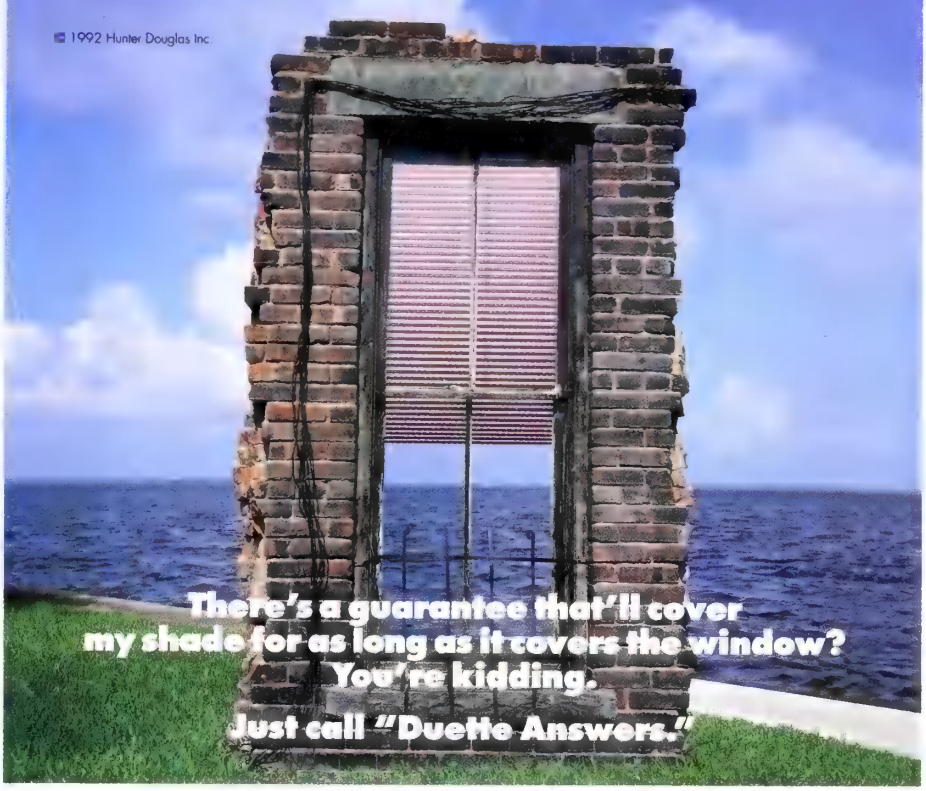
e also come to know my family again, like that feeling of being gusseted and l in complicated, consanguineous affec- at stretch across the generations and span . I have gotten quite close to a sister I › fighting. I take walks with my mother. ould sit all day listening to my father tell about his mother, the handsome, cul- ;ently spoiled French lady who liked to ite gloves and pearls and take the street- ›wntown to D.H. Holmes (ladies didn't where she and her friends would have ed coffee parties in the old department ıdies' lounge.

›arents live on a quiet, magnolia-scented the genteel Uptown section of the city. 'e still in the 1909 house where I grew ›ig, forthright stucco affair that was built ı structure more reassuring than graceful. 'nished with family antiques, some of ıiled across the ocean from France more) years ago. It is my personal time cap- fluted silver cigarette lighters, painted ishes and nuggets of Newcomb pottery ave been fondling forever. My parents :he illusion of timelessness by having an ›nally low redecorating drive. I don't ey have moved so much as a candlestick :ars.

valls of my father's bedroom and den are l with family pictures, and sometimes I here, stare at them and fall into a deep ately, I've been gazing into one of my mother. She died when I was seven. In :ure she looks pampered and young, a dark tailored coat, a lace jabot and a 'rous furry hat garnished with bird-of- feathers. I can easily put her face togeth- all the stories about her that are com- n memory.

›ose that one reason I have been able to round so much is that I always knew ıs this solid, rooted house for me in New an unchanging place I could keep re- to, its walls lined with a gallery of faces ike all the other faces in the world, have ıg to do with me.

'ad, who reports on design and travel, e about the Casdin house in this issue.



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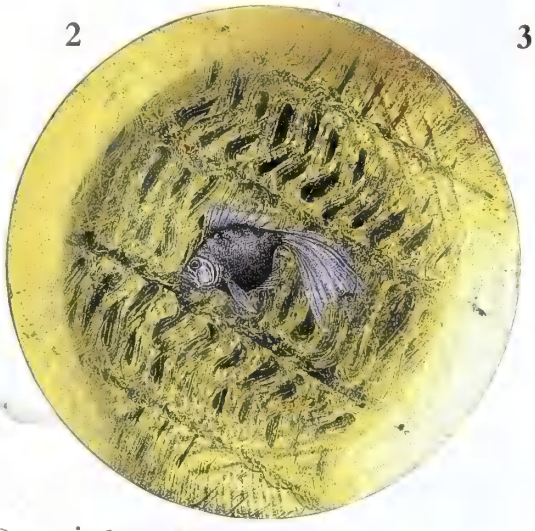
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2



3

Designers are cooking up new treats



4



5



6

7

1. ALL FIRED UP by their residential gas range, which offers professional quality and great looks, Viking now ignites the market with a scarlet and brass model, $4,500. *Viking Range Corporation: 601–455–1200.*

2. BEYOND TABLEWARE, the signed and numbered decoupage Coquille plate, $100 from Deux Amis, also works wonderfully as wall art. *At Lynn Courtade, Inc.: 800–544–5966.*

3. TOASTING BACCHUS, decorators Ann Holden and Ann Dupuy transcribed a Medici poem about wine onto the upholstery for Bacco, a new Tuscan-style New Orleans restaurant. *Bacco: 504–522–CIAO.*

4. FEATHER YOUR NEST with a plate inspired by the designs and colors of antique English ceramic pieces in London's Victoria & Albe Museum, $57.50 each. *From Fitz & Floyd: 214–484–9494*

5. SCULPTING STAINL steel as if it were clay, artist Jan Axel gives a series o undulating ridges to over-scaled Quattro flatware, $75 place setting. *From Retroneu: 212–683–9660.*

6. HISTORY REPEATS ITSELF in plates fashioned after a toile de Jouy fabric depicting Lafayette greeting the Indians, $25, $35, $67. *At Pi Deux: 800–8–PIERRE.*

7. CLASSIC UPDATE: Furniture-makers Barry Goralnick and Michael Buch give the Greek Endymion bench inlaid bronze stars and crisp detailing. *At Randolph & Hein: 212–826–9898.*


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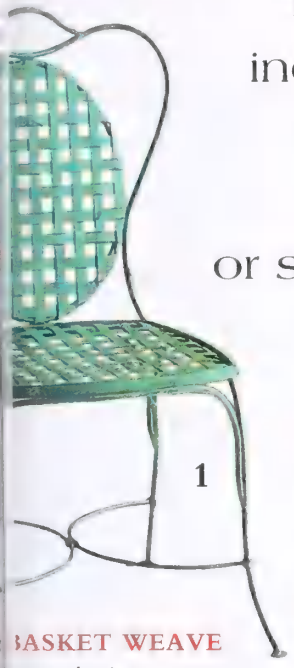
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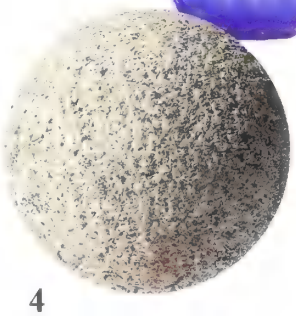
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3



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5. BLUE CIRCLES
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5



6

6. BRANCHES AND
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7. CAST-IRON
edging from about 1870 is just one of the many 18th-and 19th-century European garden artifacts at Thomas-Matthews Antiques. The edging costs $30 per panel. *Call: 301–564–4971.*



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3. TELLING TIME IS FUN with a personable pig clock: small, $38; large, $55. *At ABC Carpet & Home: 212–473–3000.*

4. OLD MACDONALD might want these animals on his farm: hand-painted duck and sheep pillows by Judy Lichtenstein, $50–$65. *At Barneys New York: 212–929–9000.*

5. CHIC STORAGE from Philippe Starck: The sleek aluminum stool also stows toys, $306. *At Driade: 212–888–5375.*

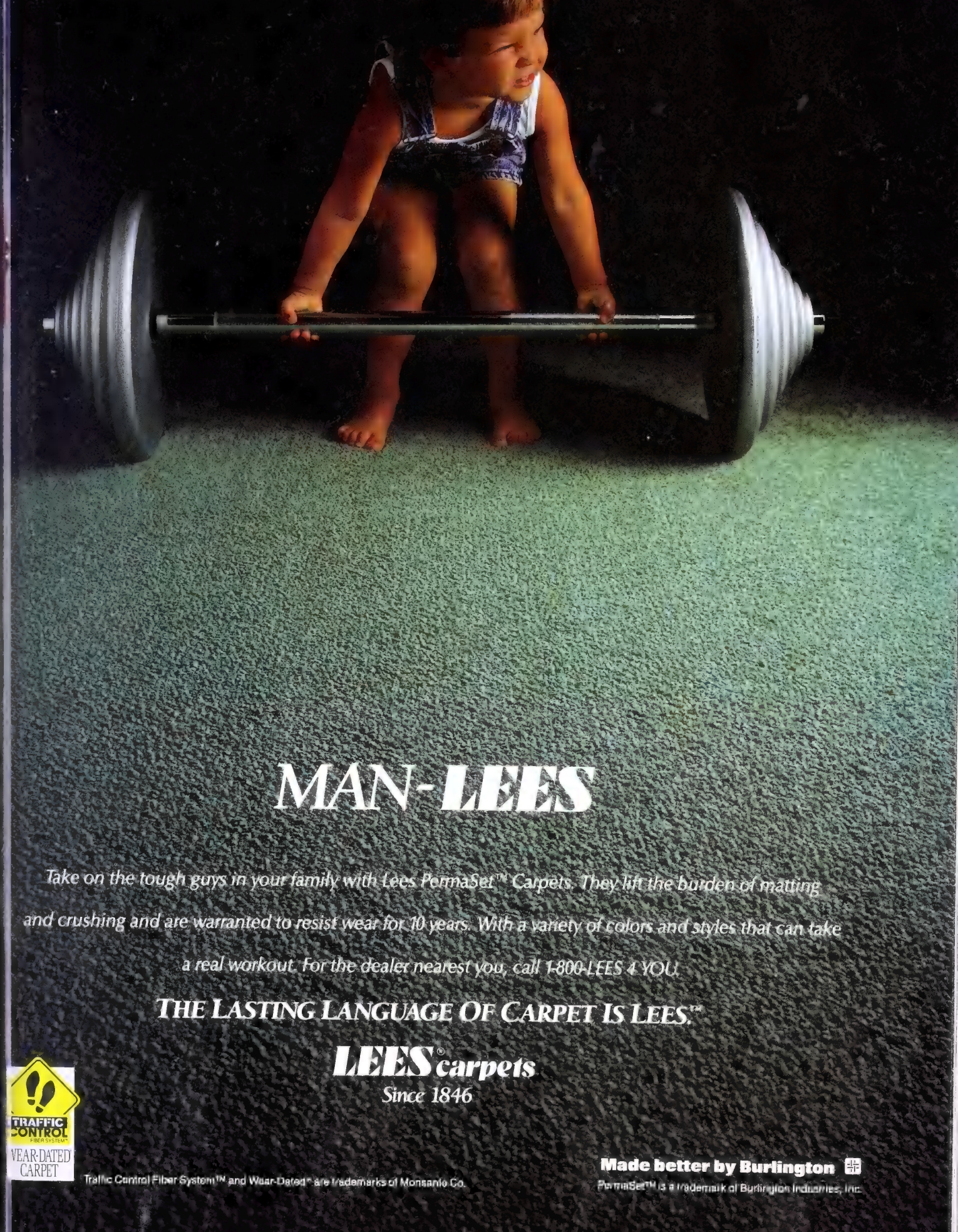
6. LIGHT HOUSE: A night-light glows in the windows, a lamp grows out of the chimney, $225. *From Fun Furniture: 213–655–2711.*

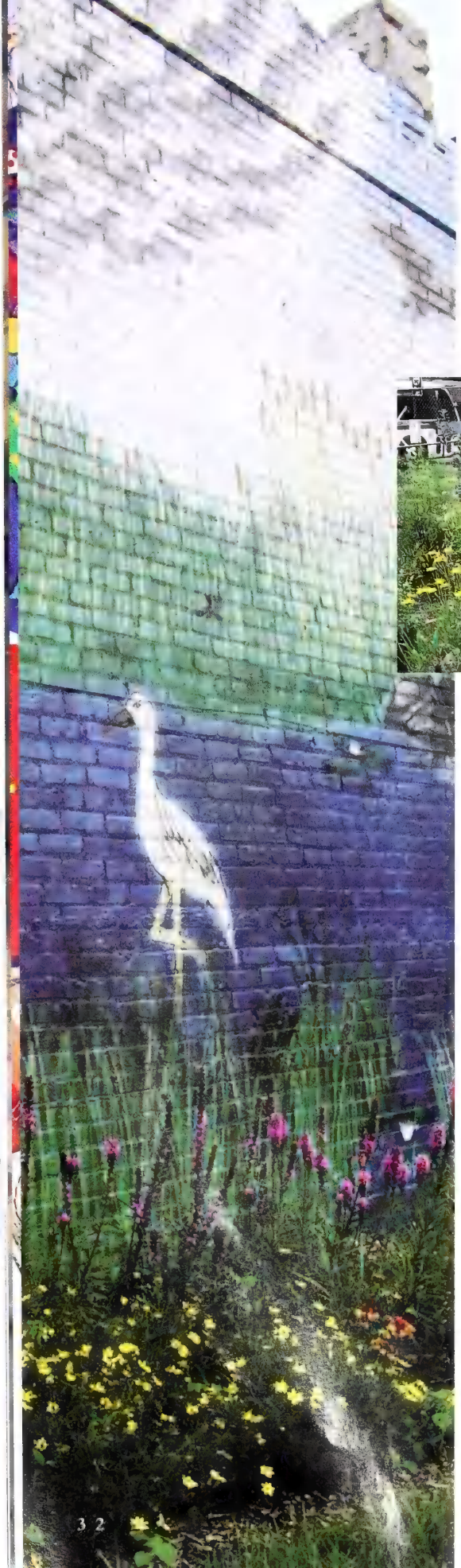
7. ADD A CLOSET: 62-inch cupboard; with shelve $1,190; as an armoire, $1,098. *At Lee's Studio: 212–581–440*

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Scenes from community gardens, clockwise from far left: Chica Commercial Ave. garden; tiered bed in Seattle; salad party in Asheville, N Ave. B and Sixth Street garden in NY



Tillers of city soil

Urban gardeners know how to turn a rubble-strewn vacant lot into a lush oas

"PEOPLE IN CITIES USED TO THINK the environment was *somewhere else*," says Phil Tietz, assistant director of New York City's nonprofit urban regreening group, the Green Guerrillas, "not in the middle of the city. But all that's changing." Tietz is reflecting on the summers of 1989 and 1990, pinpointing a turn in consciousness. "The Exxon *Valdez* spill was still very much on people's minds. Medical waste was washing up on the beaches. We had just celebrated another Earth Day in Central Park and people were thinking about the environment again. And along with the jump in environmentalism, there has been a tremendous interest in gardening."

When Tietz talks about gardening, he means *urban* gardening. Really gritty city gardening. And if tending a city lot in the South Bronx or Harlem or Manhattan's Lower East Side s more challenging than gardening in a sub backyard, that's because it is: There are sional drug dealers to chase away; the s strewn with rubble, brick dust and broken leases on city lots come and go with the fl the real estate market. But according to g such as the Green Guerrillas, city gardenin be infinitely more rewarding than backyar dening. It brings communities together, kids a place to play in the summer and people back in touch with the soil.

The Green Guerrillas and other group them who rework vacant lots in urban across the country form a confederati community gardeners, trading tips on e thing from compost to baby carrots. And in just a sampling of cities—New Yor

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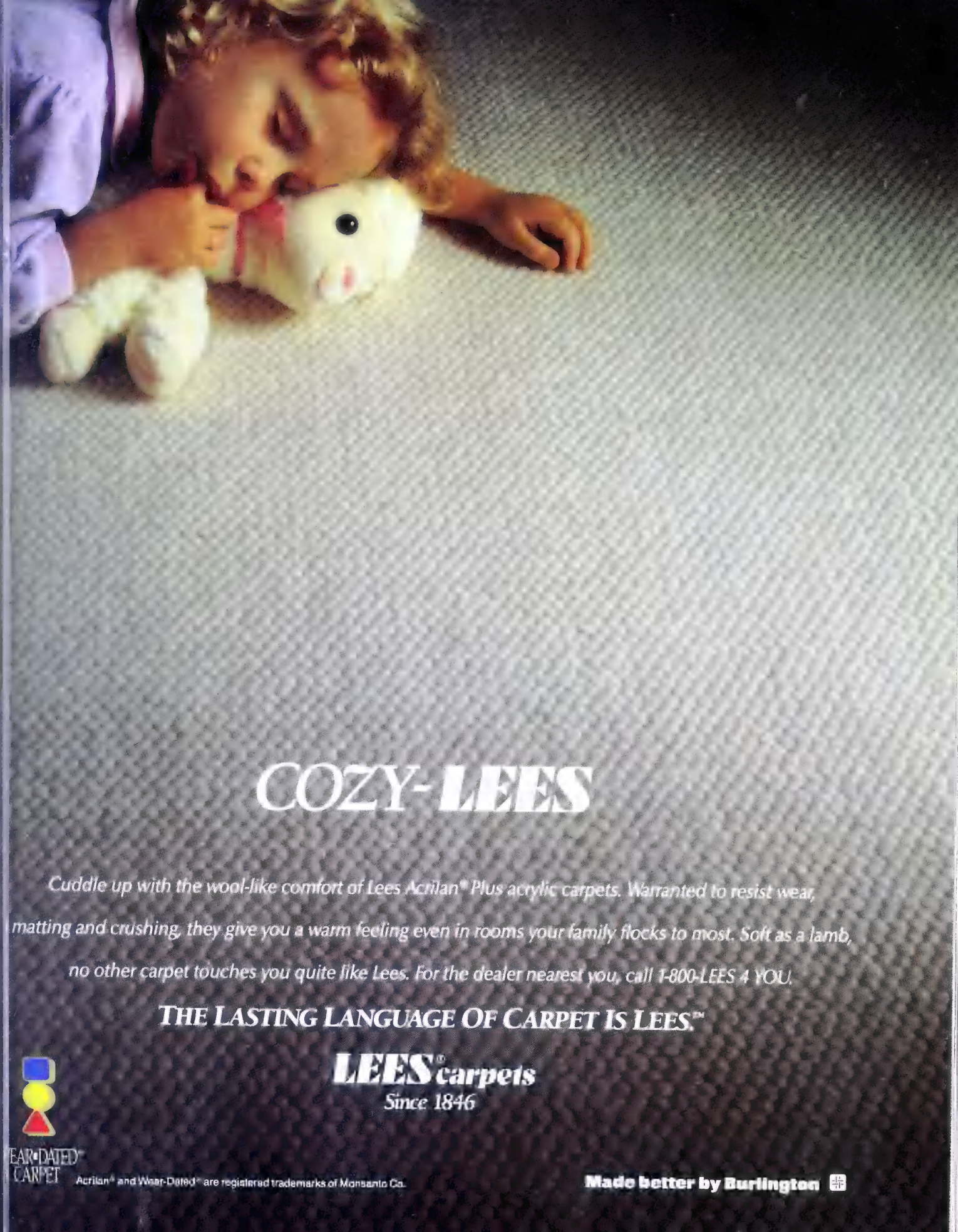
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Chicago, Seattle and Asheville, North Carolina, for example—it is easy to see how the work of a few garden activists can grow into an entire urban regreening movement.

The Green Guerrilla group, operated by three paid staff members and more than 300 volunteers, has shifted its tactics somewhat since the early 1970s, when members first lobbed "seed bombs"—peat moss, mud and fertilizer pellets packed together with grass and wildflower seeds—into vacant lots. These days the Guerrillas focus primarily on providing technical assistance: They conduct tree-care workshops and beekeeping work parties, teach organic gardening and get permission to tap into city fire hydrants. But their most important job is collecting and giving away donated plants and gardening materials. They distribute wood chips, sand, gravel and lumber left over from the New York Flower Show; seeds from local nurseries; perennials that have been dug up from beds at Rockefeller Center; sod left over from a television commercial and virtually any other plant material that can be recycled. And about ten times a year the Guerrillas have a plant giveaway at their flagship Liz Christy Garden, on the corner of Houston Street and The Bowery. An estimated $200,000 worth of plants is given away each year.

The real focus over the next decade, says Tietz, will be working with other groups in the city to protect existing gardens—specifically the more than forty plots on the Lower East Side. The Guerrillas recently drew up a survey of all the gardens in the area and helped to form the Lower East Side Garden Coalition, a consortium of hands-on gardeners and activists who are working with city government to preserve green spaces in the neighborhood. "A lot of what makes a piece of land good for gardening—lots of light, a central location in a neighborhood—also makes it a good place for a building," says Tietz. "But people are beginning to see a definite link between green spaces and the quality of life in a city."

Keeping green spaces is important to Chicagoans as well, says Betty Tyler, who runs the Chicago Botanic Garden's outreach program called Green Chicago. Tyler travels from site to site in her white pickup truck, emblazoned with the Chicago Botanic Garden logo in—what else?—vivid green. She works primarily on the South and West sides of the city, checking in on projects and meeting with groups who want to start gardens in their neighborhoods. "The first thing I try to decide is whether the commitment is really there," says Tyler. If the group seems sufficiently motivated, she gives them the go-ahead and helps them secure a lease on the land. (The goal is a lease of three years or longer.) In the first year, in order to guide the group through the planning and planting stage, Tyler meets with its members on a weekly basis; in the second year, on a monthly basis to give maintenance tips; in the third year, quarterly. After that, the community gardeners will continue on their own.

Roses and lavender bloom where once old sofas and car parts multiplied

"I always tell people to think big," she says. "Maybe you can't have a $5,000 jungle gym in the garden, but you can find recycled material and perhaps get an engineer to design it."

Tyler says she tries not to make people feel that she is coming down from the North Shore (where the Chicago Botanic Garden is) to be a do-gooder. "I never want anyone to think that I am saying, 'Aren't you grateful to us?'"

Tyler expects the gardeners to take the initiative. And they do—creating gardens that develop personalities of their own. Along Ravenswood Avenue, on the north side of Chicago, across from several blocks of wood-frame Victorian houses interspersed with renovated industrial buildings, lies a railroad embankment. "Originally we would wake up in the morning and find old sofas and car parts just dumped along the embankment," says Jane Cooperman, an artist who lives with her husband and children in a renovated fireh That was five years ago, before neighbors the block began cleaning up the embanl and planting perennials donated by large scape firms and by the Botanic Garden.

Now the embankment garden bloom climbing roses, lavender, zinnias, ya geraniums and begonias. The Botanic G pitched in by answering planting que and conducting a pruning workshop.

For a group of parents and kids who ed to reclaim a vacant city lot on Comm Avenue (a strip of retail shops on Chi South Side), the priority was grass—there was so little of it in the neighbor "After we put the sod in," says Tyler, awake all night wondering, 'Is it going there in the morning or not?'" When s rived the next morning, a neat squar been removed—nothing more.

As the group planted—purple conefl coreopsis, ornamental grasses—people street paused to shake their heads, say would never work. A week later, hov children were playing football on the and the garden was still intact. A year l young man who had helped paint a along the wall was married in the garde

Compared with New York and Ch Seattle is a young city and does not ha buildup of rubble and toxins in the so gardeners in those two cities must co with. Urban gardeners in Seattle h unique advantage—good, clean dirt—a city stands out, too, for its all-organ proach, the P-Patch Program.

The *P* originally stood for the Picard ily, whose property was the two-and- acre site where the program began in 19 1974, the organization joined with the Department of Housing and Human Se making it one of the few community g ing programs that is actually a part o government. (Another is Operation Thumb in New York, which leases c to gardeners.) Today, there are 26 sit cluding the Picardo site, and accord Barbara Donnette, who, along with Allen runs the program, *P* stands for more: "public, peas, peace, productive."

Allen points out that P-Patchers

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fortunate to be able to shape city planning issues and get in on the debate about how much open land is needed, before it's too late. "In this city, open space is being gobbled up at an incredible rate," says Allen.

Many of the garden sites in Seattle are street right-of-ways (owned by the city) or pieces of land with grades too steep for building. The Phinney Ridge project, for example, makes use of a street-right-of-way with a series of tiered beds. Terraced with fir timbers, the beds are lush with a wide variety of edible and ornamental plants: strawberries, blueberries, raspberries; broccoli, kale, chard, pumpkins; silver-lace, white Marguerites, lobelia, lime-green nicotiana, pink petunias, blue salvia.

Gardeners in the P-Patch program also contribute to the city's Lettuce Link food bank program and each year hold a "Tomato Taste-off," in which P-Patch produce is put to the test. Last year's top tomato, tasted along with nineteen other varieties by a panel of local chefs and horticulturists, was the juicy 'Celebrity.'

Of the four cities, Asheville, North Carolina, with its warm days and temperate nights, has the best climate for gardening. Indeed, the prevailing myth in the South is that everything grows so well, why regreen?

But Roberta Greenspan, the director of Asheville's MAGIC program (Mountain Area Gardeners in Communities) would take issue with that assumption. Greenspan, her board of directors, and local volunteers have installed gardens near homeless shelters, hospitals and centers for the physically and mentally challenged. And this nonprofit organization has also placed a special emphasis on education, with the thought that teaching children about using land responsibly leads to greener and better planned cities. Greenspan and her staff have worked with classrooms at nine elementary schools, teaching kids the basics of soil types, the stages of germination, tool etiquette and how to be a good scientist. Each classroom plants its own garden and everyone has a big salad party at harvest time. "We learn the difference between good bugs and bad bugs, and it changes how these kids feel about insects," says Greenspan.

This spring, with a $10,000 grant from the Western North Carolina Community F dation, MAGIC will also launch a G Yourself-a-Garden program to assist co nity gardeners in low-income areas wit start-ups. Gardeners will be asked to d vegetables to a local food bank or help other gardens in and around Asheville amazing the way gardening brings peop gether," says Greenspan.

Other community gardeners echo tha timent. Barbara Donnette says, "Gard from disparate backgrounds—people might not otherwise have met—form long friendships." Phil Tietz puts it more emphatically: "Gardening is bri peace to our neighborhoods."

Tietz goes on to explain how comm gardening has evolved in the last ten "Most city people started gardening be they wanted to grow good, cheap fooc says, adding that many community garde have more vegetables than anything else. once people start gardening," he cont "they discover they have the power to tak of more than a vacant lot. They begin t they can take care of a whole neighborhoo

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3. Find a water source—fire hydra neighbors—and secure access to it.

4. Draw up a plan and ask about see plant donations. (Nurseries, public park gardens often pass along materials.)

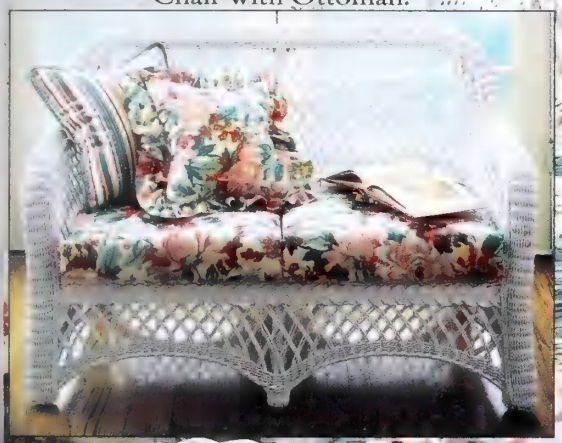
5. Contact the American Community dening Association, 325 Walnut St., Phi phia, PA 19106, for more information association can put you in touch with dening group in your neighborhood.

Susan Inglis grew up in a family of avid gardeners and lives in Ann Arbor, Michiga

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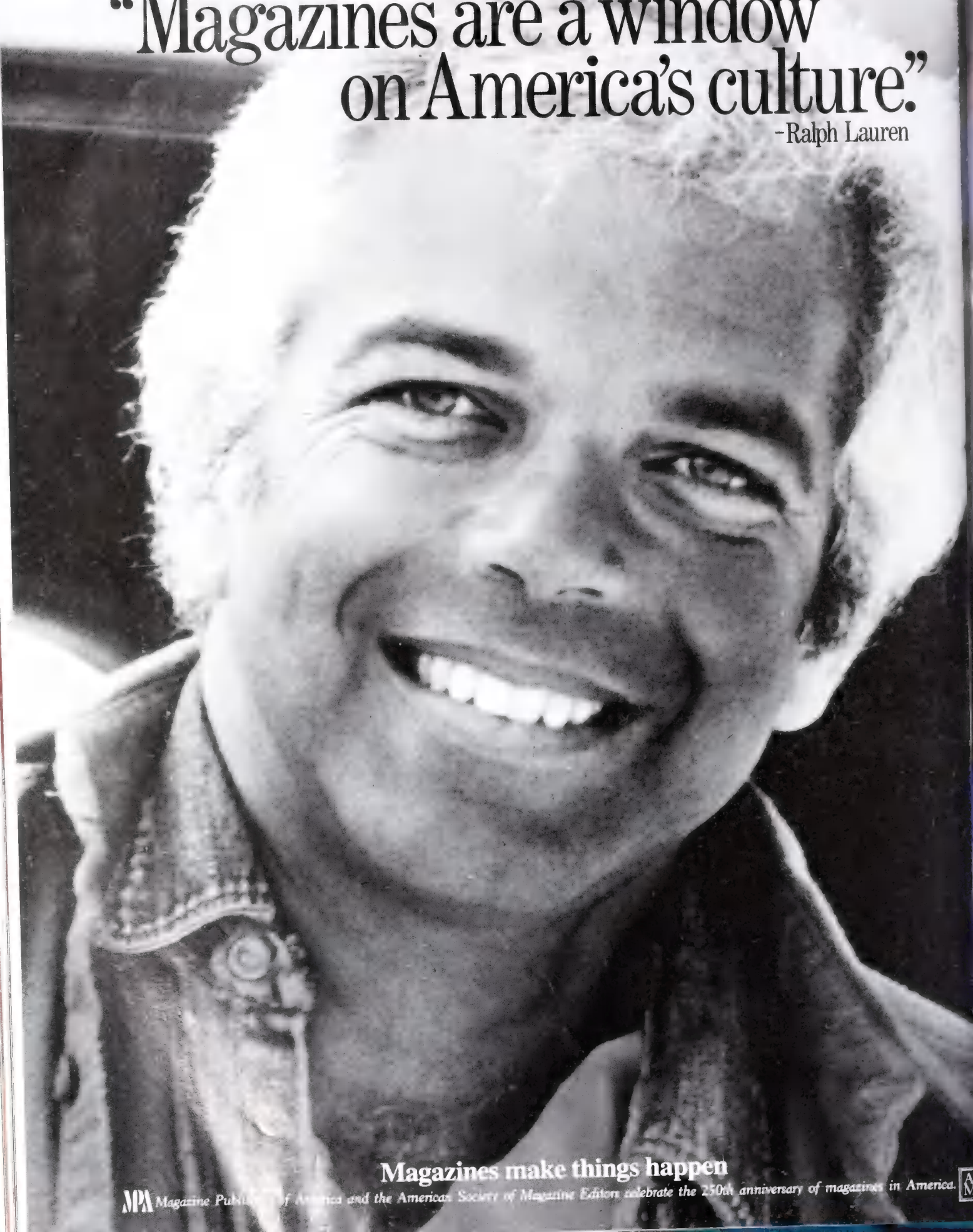




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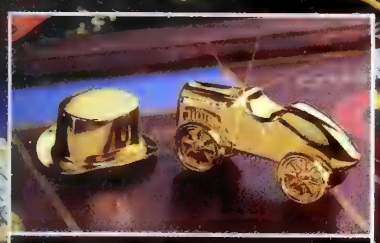
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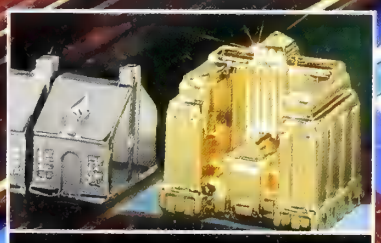

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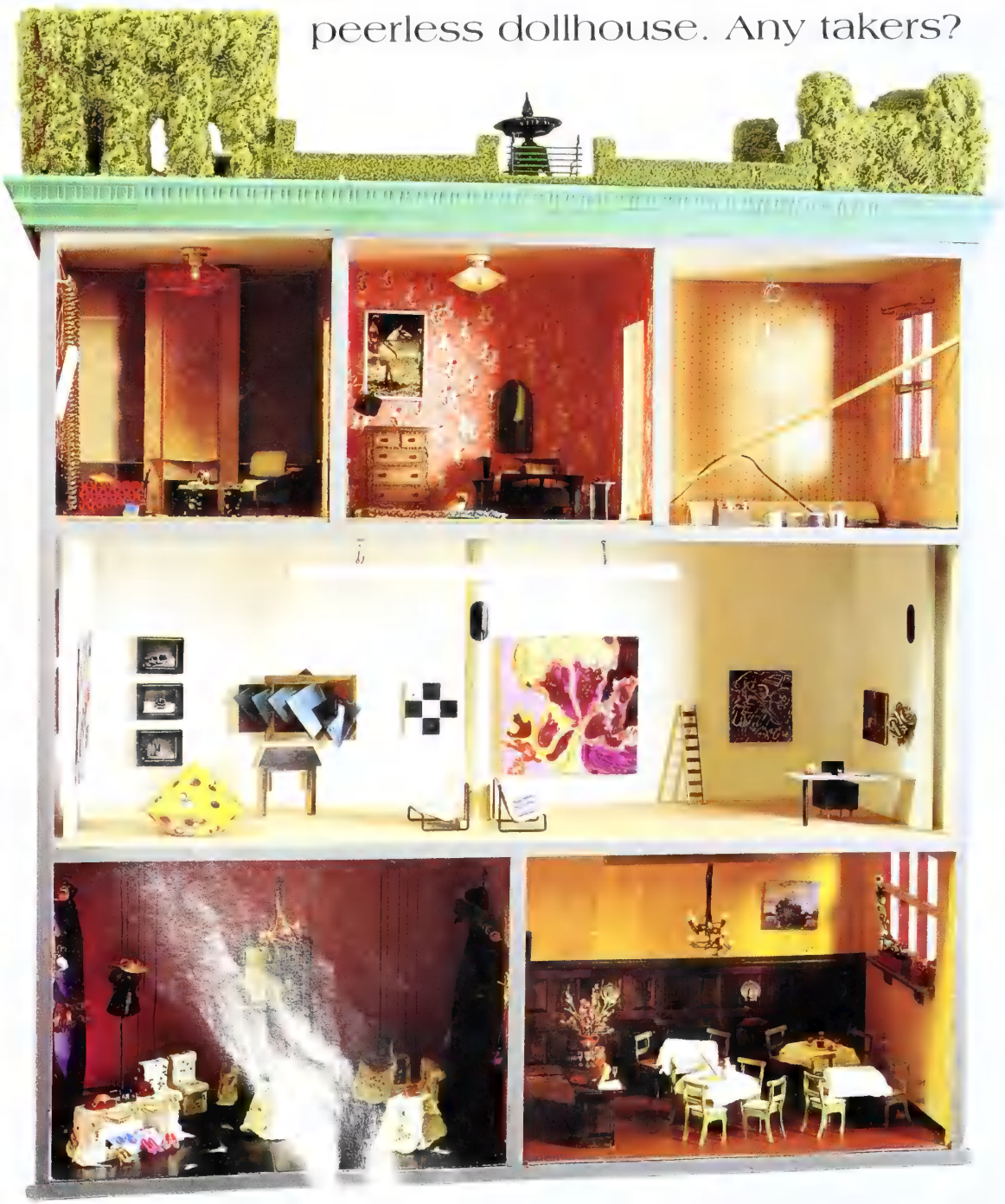
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Miniature masterwork

Forget bake sales. To raise money for their kids' school, creative parents built a peerless dollhouse. Any takers?



WROUGHT BY A GRO
of illustrious New York pare
this five-foot-tall electrified
is, in the eyes of its creators,
ideal SoHo loft building. Natu
ly, the focal point is a secc
floor gallery, designed by ar
tect Walter Chatham, with a
sculpture by Frank Stella, pa
ings by Richard Artschwager
photographs by Laurie Simm
among others.

Just like a real SoHo build
the dollhouse has a comme
ground floor. Restaurateurs
tricia and Michael Jean's ea
toned bistro features scor
made from real scallop shells
a wee reservation book. The
joining boutique by Patri
Jean, movie producer Susan
tan and their daughters o
witty hats and shoes—und
cloudy blue sky painted
Karen Gunderson.

For the third floor, archi
Kevin Walz miniaturized mar
his furniture pieces, including
"steel" bed (cardboard spr
with metallic paint) and che
drawers (pushpins for pulls).
also turned out the chaises an
bles for the classical roof ga
(with working fountain) by a
tect William Monaghan and l
scape designer Alexandra Sut
land. Painter Donald Sult
"undone" third-floor room l
dangling light bulb and woo
dowel paint cans.

The dollhouse will be sol
May 16 at a silent auction to
efit the Friends Seminary.
hoping that one of these
house museums will buy it,"
Sultan. The school, on the
hand, welcomes all bidders.

BY ELLEN STERN



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In her studio Clare Potter (ab gives porcelain hydrangeas true nature coloring. A basket of lil the valley before firing shows in detailing (top far left). Pictu of flowers often inspire her art left). On Potter's dining tab (far left) it's hard to tell the real the make-believe. An edible pa decorates chilled mint pea sou



Flower show

Clare Potter sculpts perfect porcel posies for the dinner table or te tray. See why everyone is all fired

"I'M DEFINITELY NOT A POTTER; I don't work on a wheel," says Clare Potter to those who feel she has been too aptly named. "What I do is sculpture." These days Potter devotes herself to modeling lifelike flowers from porcelain clay. She then fires them in a kiln, and instead of a final glazing she applies washes of color in the subtlest shades. "I just make what I love, and now my heart is with flowers," says Potter, who first attracted attention a few years ago with her fruits and vegetables that looked tempting enough to eat. "I feel I won't live long enough to do all the flowers I'd like to do," says the artist, who spends "hours and hours and hours" on a single piece.

What is special about these pieces is that they are true to nature—down to imperfections like buds and blooms past their prime, wilted leaves, beetle-nibbled petals. The porcelain flowers are often "planted" in containers of the same porcelain clay made to resemble mossy, cracked old flowerpots. "Nature is my inspiration, especially my garden," says Potter, who lives with her family in Mill Neck, New York, where she has masses of annuals and perennials, beds of herbs and a profusion of her favorite roses.

Not surprisingly, flowers are the key to Potter's entertaining style. She sets her table with antique china hand-painted with soms. Hydrangeas, bachelor's buttons, panula, delphiniums and roses are gathe a soup tureen. And her own porcela morning glories, wild roses, pansies and ries—are scattered about. "I put them table with the flowers from the garden, Potter. "It all goes together."

Many flower-lovers are discoverin that. When a selection of Potter's wares placed in the window of Charlotte M Madison Avenue shop last year, they sold in five minutes. Decorators and an dealers are among the collectors now s ing up Potter's latest creations.



In the sculptor's garden, tea is served in the shade. There are tiny sandwiches with lemon bars and cinnamon stars. Flowery French pottery by Luneville is mixed with Potter's own porcelain foxglove.

RECIPES BEGIN ON PAGE 124
FOR MORE DETAILS, SEE READER INFORMATION



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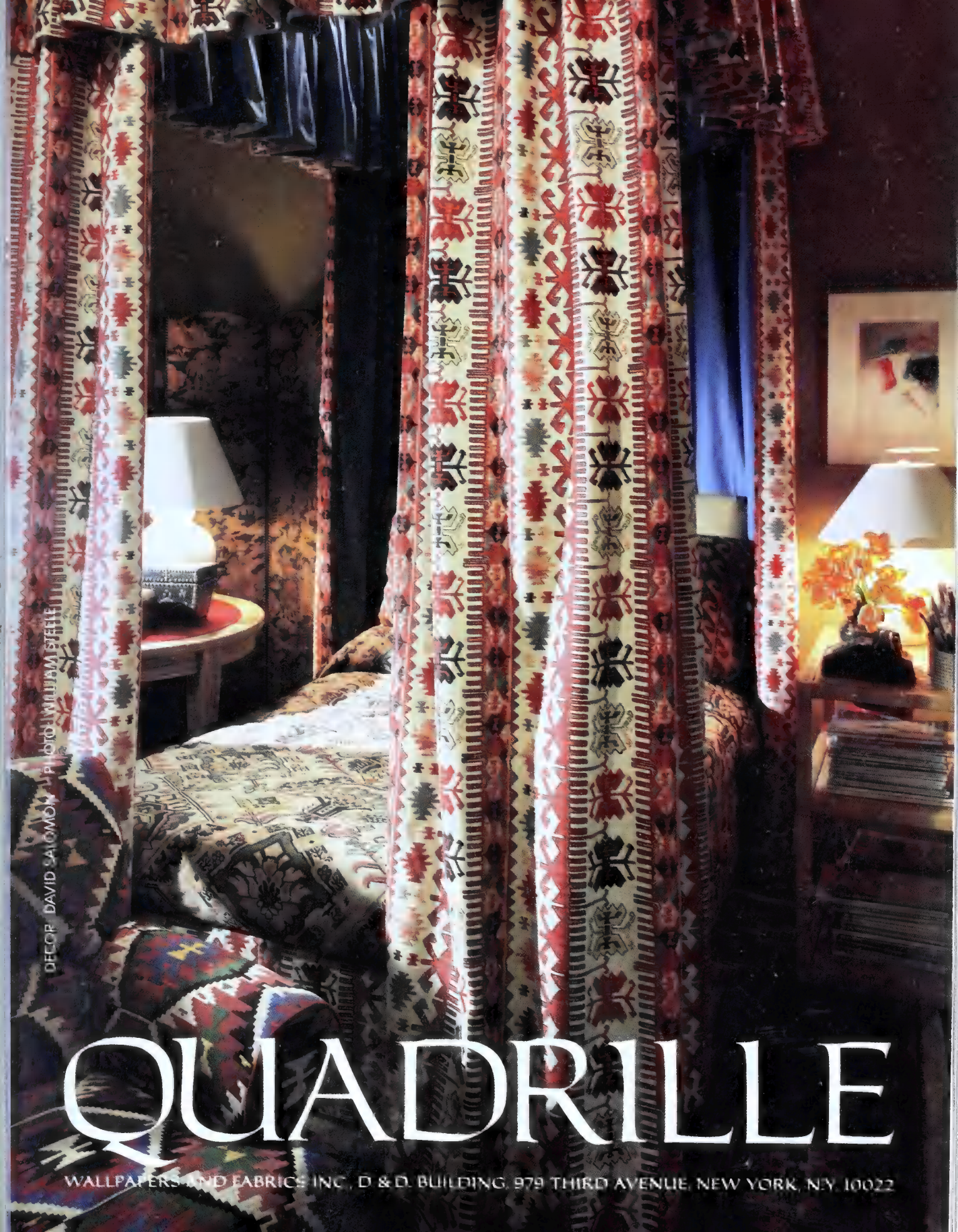
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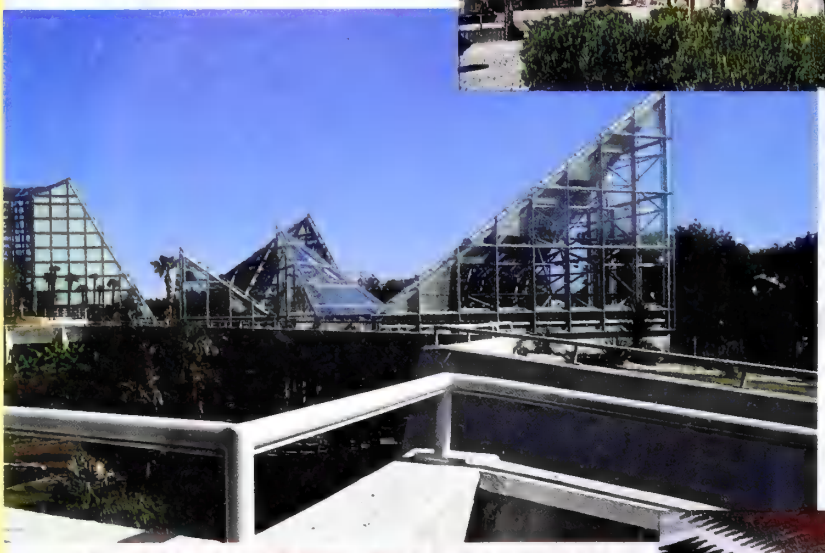
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Inside San Antonio

Where Spain and Mexico meet on the Texas plain



SAY SAN ANTONIO AND MOST PEOPLE will remember the Alamo. But there's more here than Spanish missions. San Antonio is the nation's ninth largest city—and still growing. Art Deco spires vie with postmodern towers. A state-of-the-art stadium nears completion. And 73 blocks have new paving, lighting and trees. Thanks to preservationists, past and future stand side by side.

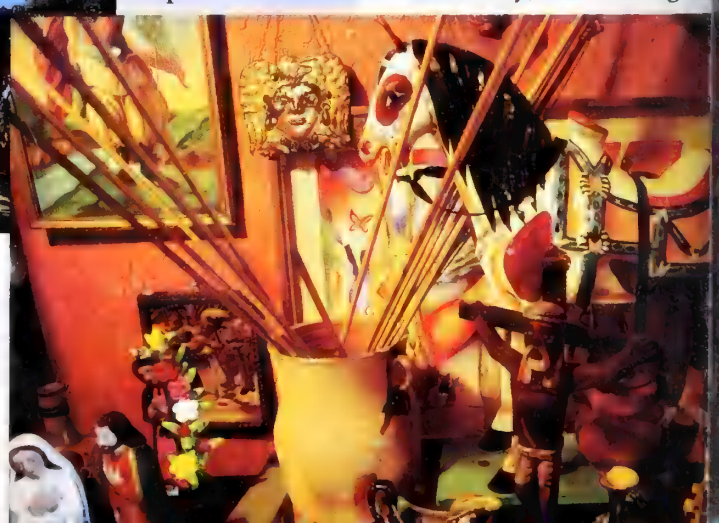
RIVER WALK: A narrow ribbon that meanders across the Texas plain, the San Antonio River is at the heart of what makes this a livable city. River Walk, the 1.8-mile stretch of river that winds through downtown, has stone walkways and tall cypress trees lining its edges. Begun in 1938 with WPA funds, River Walk cuts a green path through the grid of hotels, stores and restaurants. Sunlight filters through the trees and dapples the water. Passenger boats putter up and down.

Stroll to the new Rivercenter Mall, a glass-enclosed shopping paradise festooned with lights and banners. Farther down the river is La Villita, settled c. 1768 and one of the oldest parts of the city. The 25 or so modest stone and stucco structures have been recycled into a lively complex of shops and galleries. Here, on brick-paved streets shaded by oak trees, it is possible to envi what early San Antonio m have been like.

ARCHITECTURE: The c oldest structures, the missi are the legacy of the Spa colonization of Texas and e efforts to convert Native An cans to Christianity. Built forty years beginning in 1731, the five missions are roughly miles apart, allowing a missionary to walk back and forth in day. The stone walls of each compound enclose living quar workshops, a granary, stables and a church. Drive to the Mis San José to see the church's famous Rosa's Window. Or walk to Mission San Antonio de Valero, better known as Alamo, at the center of town. It was here, in 1838, that 189 lost their lives in a 13-day battle for independence from Mexi

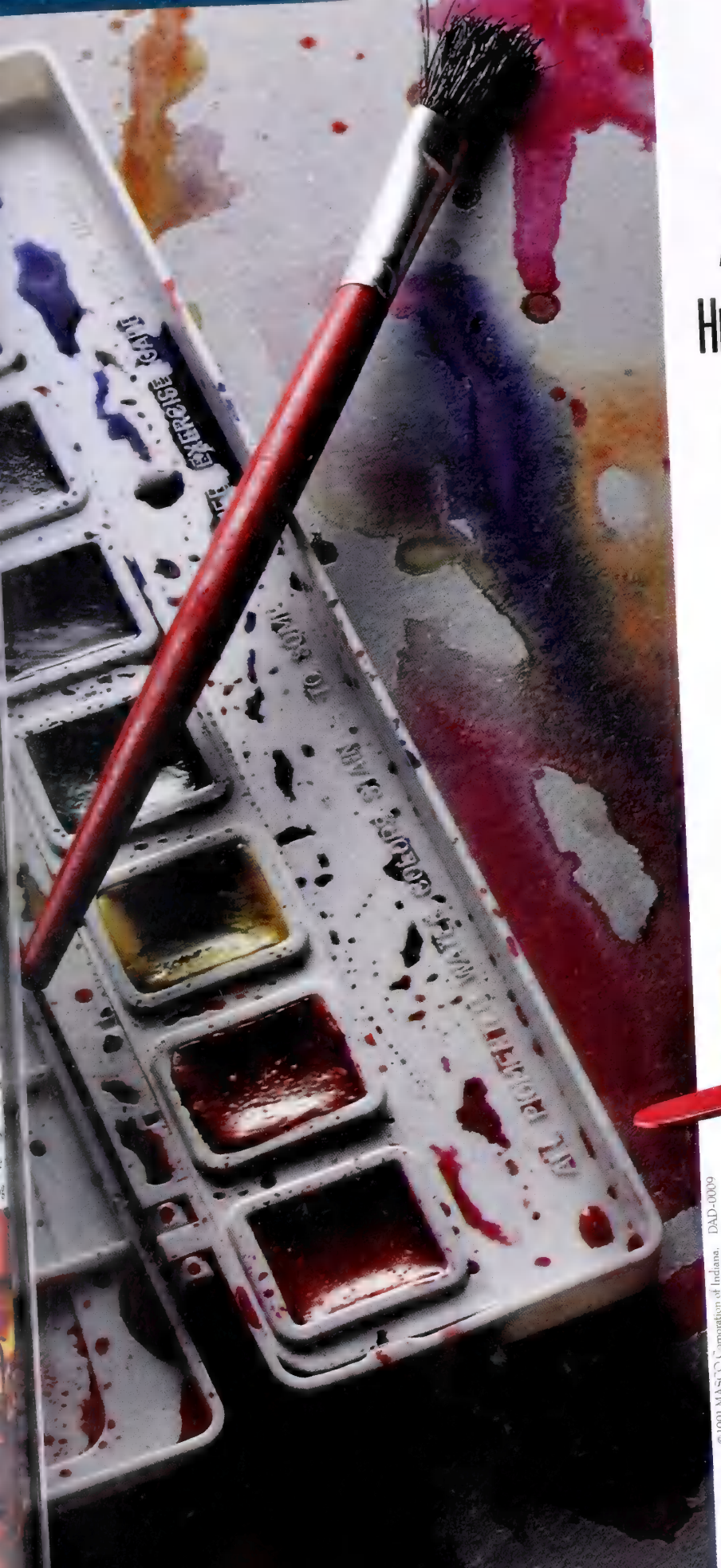
Just south of downtown, the King William ne borhood covers fifteen blocks. Dating from 1860, section is now a historic district. True to the re impulse of the late 19th century, villas along th





San Antonio, centuries ago and today: Mission San José (top) and the Emilio Ambaz–desig d conservatory at the Botanical Gardens (above left). The Norton lk-Mathis House (above) in the King William neighborhood. Cen : Native American pottery at Rattlesnake and Star. Folk-art objects t Tienda Guadalupe (right).

BY SHARON LEE YDER

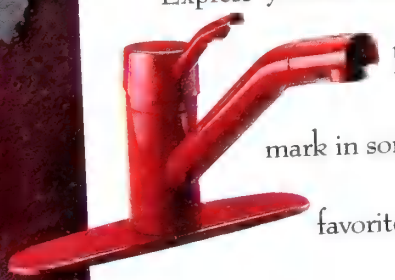


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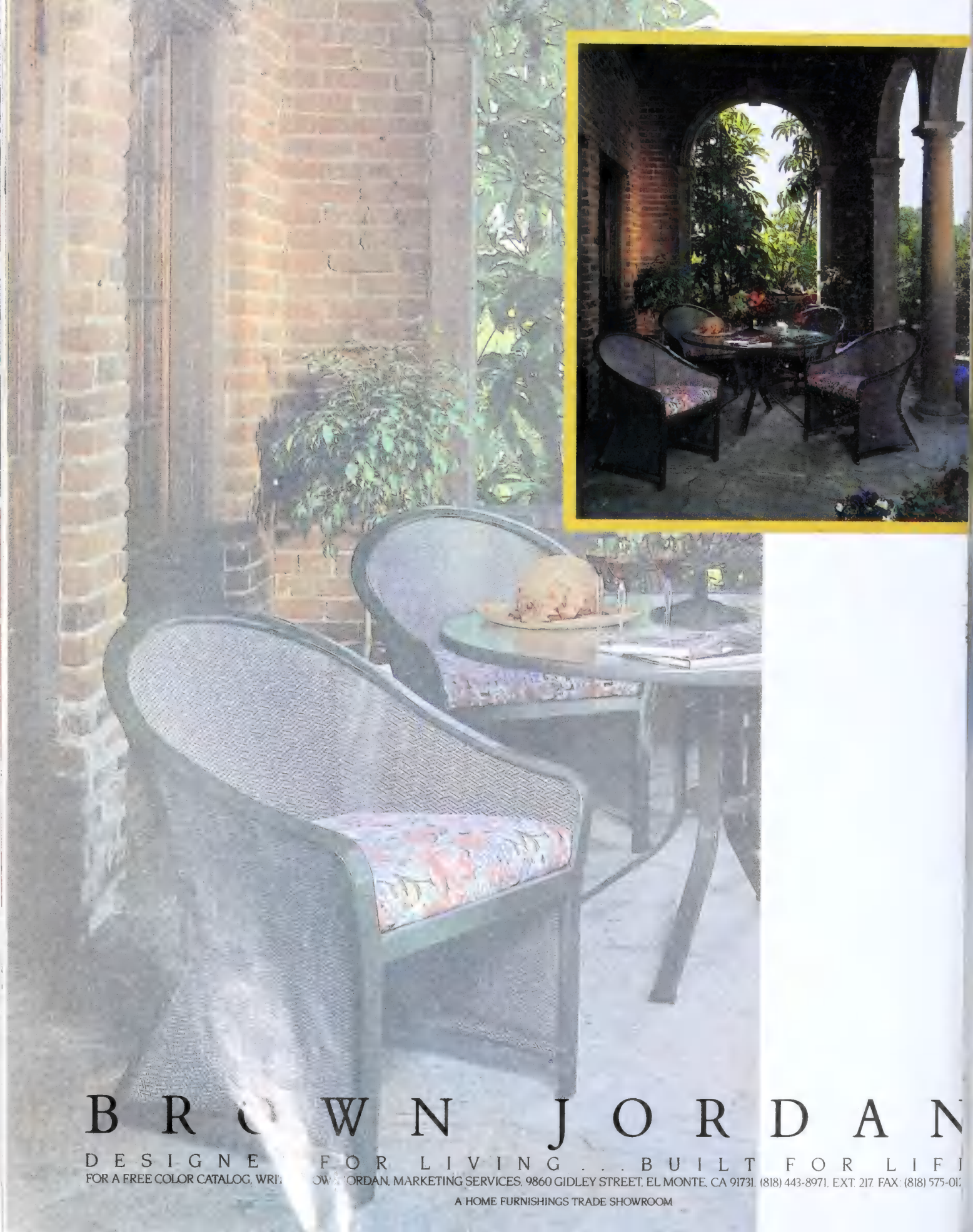


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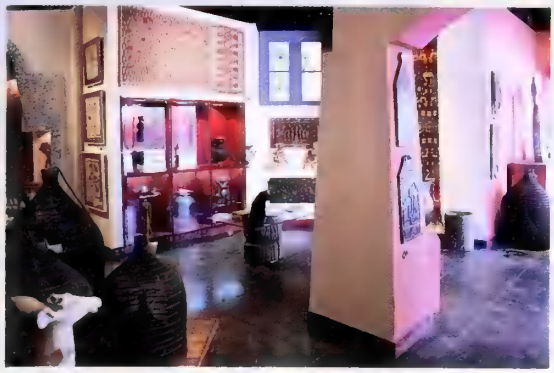
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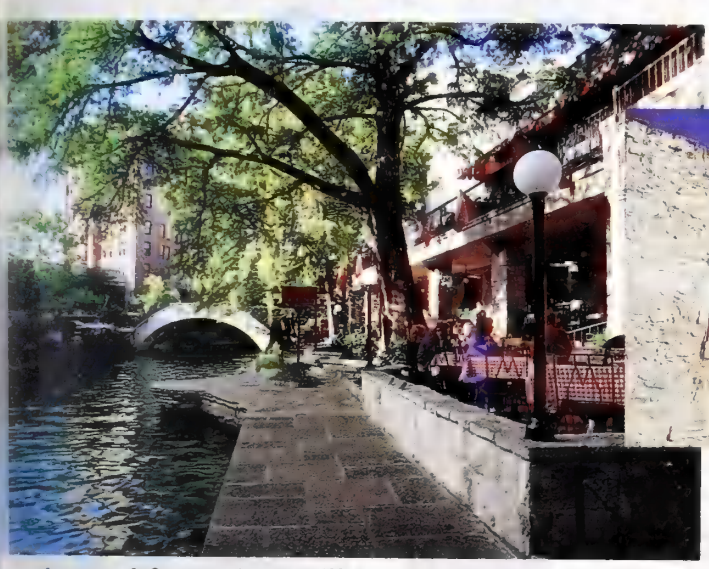
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A HOME FURNISHINGS TRADE SHOWROOM









The Tower of the Americas (above), a concrete spindle with an observation deck, offers the best view in town. River Walk (far left) cuts through downtown. Textiles and carvings at La Sirena (left). Below and page background: San Antonio's beloved landmark, the Alamo.

n thoroughfare, King William Street, run the stylistic
ıut. The Victorian Second Empire Steves Homestead (509
g William) boasts a mansard roof with spiked iron-filigree
ng. A house museum, it is decorated with Belter furniture,
ciled walls and stained-glass chandeliers. The Norton-Polk-
his house (401 King William) is an Italianate mansion with
wer, and the Chabot-Reed house (403 Madison) has a deli-
ly carved wooden porch and balcony.

s San Antonio prospered around the turn of the century,
ıtier facades gave way to elaborate edifices. The 1929 Tow-
ife building (310 S. St. Mary's) is a Gothicized 31-story
ı rise laced in terra-cotta. Stop by the 1929 Majestic The-
, an Arabian Nights fantasy with starlit blue ceiling, gilded
terwork and velvet curtains.

OPS, HOTELS, RESTAURANTS: A western town settled
he Spanish in a state once annexed to Mexico, San Antonio of-
a heady cross-cultural mix. Milagros (7959 Broadway) features
dcan and South American art and Spratling silver. La Sirena
N. Presa) has textiles and carvings. Rattlesnake and Star (209
Presa) specializes in Native American pottery and jewelry.
or true Texas hospitality, stay at one of three older hotels.
The Menger (204 Alamo Plaza), built in 1859, has a two-story entrance hall with Corinthian columns and a stained-glass skylight. It was here that Teddy Roosevelt assembled his Rough Riders. The smaller Victorian Fairmount Hotel has a two-story cast-iron balcony (401 S. Alamo). In the white Spanish-style Mansion del Rio (112 College), rooms open onto River Walk.

For cuisine with a Texas twang, beat a path to Restaurant Biga (206 E. Locust) and try Italian osso bucco with a subtle chipotle chile flavor, Texas antelope with an agarita berry sauce. Locals like La Fogata (2427 Vance Jackson), where Mexican chile poblano carbonne and cheese-filled tortillas are served to the strains of a Mariachi band. The Liberty Bar (328 E. Josephine) is an artists' hangout with a large selection of Texas brews. At Zuni Grill (511 River Walk), the competition for the outdoor seats is rivaled only by the amount of chile in the salsa.

PEOPLE: Since it was founded in 1974, San Antonio's office of historic preservation has had only one director, Pat Osborne, who oversees 14 historic districts as well as 2,000 buildings. Every zoning variance and demolition permit crosses her desk. Osborne helped to enact legislation mandating stiff penalties for demolishing a landmarked building without approvals.

Two young firms are following in the footsteps of local hero O'Neil Ford (1905–1982), an architect remembered for preservation efforts as well as contemporary buildings. Lake/Flato planned the new wing for the San Antonio Museum of Art (housed in a renovated brewery); Alamo Architects designed the Fairmount Hotel's addition and is now working on a restaurant in an old carriage house at the Botanical Gardens.

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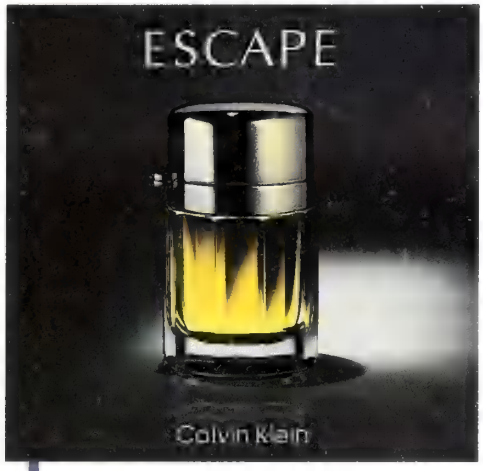


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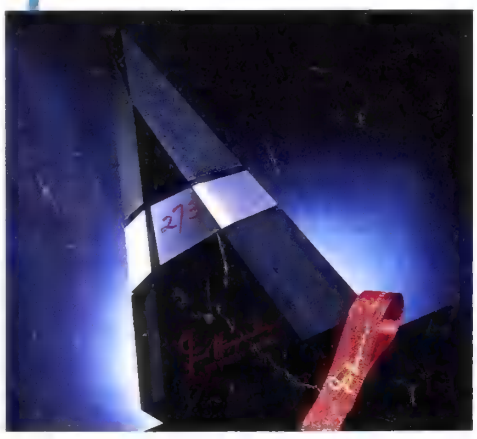
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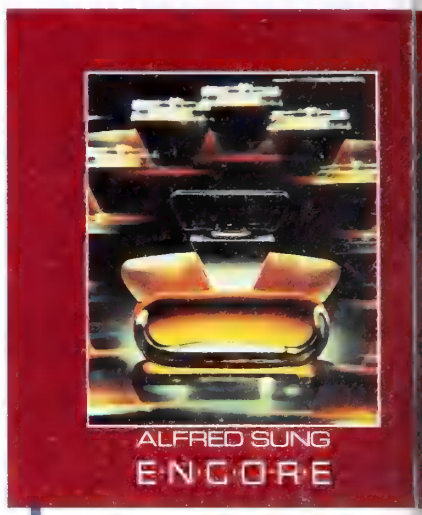


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Mossy urns, pretty pots and stately trellises grace a New York shop

Garden bonanza



BY MARGOT MIFFLIN

ONE YEAR AGO THIS MONTH NEW YORK INTERIOR designer Bunny Williams and decorative arts dealer John Rosselli were strolling through the annual Chelsea Flower Show in London, admiring the gorgeous garden accoutrements, when a great idea blossomed among the flowers. "Let's start our own garden shop!" Rosselli exclaimed. Six months later, they had opened the doors of Treillage.

Housed in a former blacksmith's shop on East 75th Street in Manhattan, Treillage—which is French for trellis—is filled with garden accessories, from two-inch-high flowerpots to metal Windsor chairs, from English wattle fencing to giant 19th-century Italian oil jars, crustaceans with age. The roomy, skylit [illegible] with white-painted brick [illegible] is divided into "rooms" finials, fences and trellises.



Williams, who is known for cozy elegance, and Rosselli, the pr[illegible] etor of two renowned shops, scout in Europe and America for old new treasures for their store. "We like to find things in their ori[illegible] state," says Williams, who loves oxidized metals and weathered, m[illegible] covered surfaces. "The newer things we sell are copi[illegible] antiques we couldn't find enough of." To mai[illegible] the one-of-a-kind feel of their collection, [illegible] limit reproductions to sets of about two doze[illegible]

Toward the back of the store, a po[illegible] shed brims with tools and vases. He[illegible] where you'll find the shop's best-se[illegible] lightweight fiberglass cachepots that po[illegible] gold ($175) or stone (ab[illegible] right, stacked beneath a t[illegible] $125 each). They are perfec[illegible] a fire escape, country terra[illegible] any room that needs a brea[illegible] the outdoors.



All the exciting things happening to homes are by

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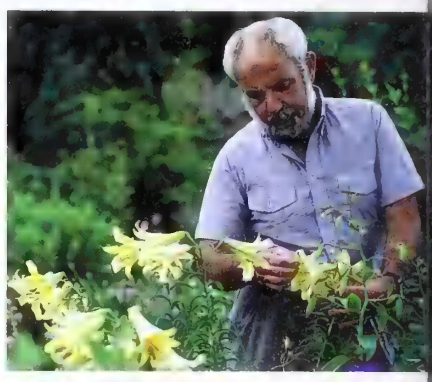
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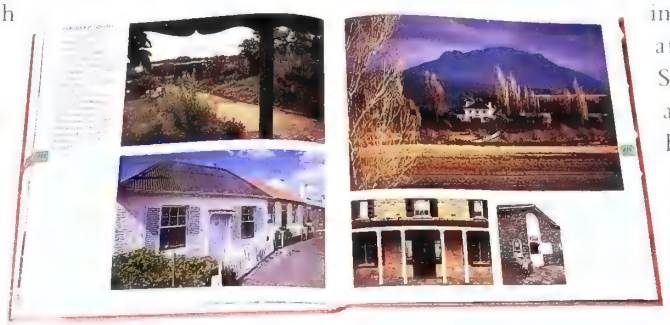
A museum, a show and a tour of houses from the 1900s—all celebrate the beauty of the handcrafted

MORE THAN MACRAMÉ IS coming out of the craft world. Two showcases of today's sensuous, brightly colored and highly original handiwork: The Washington Craft Show, April 23–26, features the work of emerging artisans including Thomas Stender, whose curly maple and cherry Wave Goodbye table (above) has the suppleness of leather. North of the border, the newly expanded Canadian Craft Museum (top) reopens May 1 in downtown Vancouver, British Columbia, with gems from all provinces and territories.

FORGET THE RUSTIC OUTBACK house. In a new book, *Living in Australia* (Chronicle, $35) by Betsy Walter and Jean Wright, the real life down under comes to light. Flip the pages to high-style town houses in Sydney and Melbourne, or to Tasmania, the Australian island state, which looks like northern England (right).

IN THE LIFE OF A GARDEN, twenty-five years is a very [illegible] time," says Marco Polo Stufano (to [illegible] on the occasion of his silver ann[illegible] director of horticulture at W[illegible] the gardening mecca in The [illegible] New York. Lauded for his av[illegible] garde landscaping and unexpected plant choices, this influential plantsman is saluted this month with lectures by well-known New York landscapers and garden shop owners. For more information: 212–549–3200.

OVER 500 HANDCRAFTED HOUSES in Pasadena, California, were designed by architect brothers Charles and Henry Greene in the first quarter of this century. On May 17, one $50 ticket opens the door to their 1908 Gamble House (above right), now a national landmark open to the public, along with five Greene & Greene houses that are private residences. You may walk through two Arts and Crafts–ins[illegible] houses plus an experimental concrete-b[illegible] design by Frank Lloyd Wright. All nin[illegible] within four blocks. Call: 818–793–3334.



AS AN ENCORE TO LAST YEA[illegible] talked-about lecture series, House Beau[illegible] has lined up six luminaries to share [illegible] secrets to sensational houses, gardens[illegible] rooms. Sign up now for: "Learning f[illegible] the Classics" with decorator Albert Ha[illegible] and architect Hugh Newell Jacobsen ([illegible] 27); "Nature and Nurture," with lands[illegible] designer Nancy McCabe and HB contr[illegible] ing garden editor Ken Druse (Ma[illegible] and "Finding Your Own Pers[illegible] Style" with decorators Victoria H[illegible] and Carolyn Guttilla (May 11). [illegible] lecture begins at 2 P.M. at the [illegible] York Genealogical and Biograp[illegible] Society. For tickets ($25 per lec[illegible] proceeds to benefit Kips Bay [illegible] and Girls Club) and informa[illegible] 212–893–8600.

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Mad about bead

Victorian craftswomen loved to do beadwork, and there still is plenty of it around for us to enjoy today



A Victorian chair with a beadwork center panel (top) and an assortment of beaded and needlework pillows and footstools (above), at Yale R. Burge Antiques in New York.

ALONG WITH TUFTED chairs, Japanese fans and other exotic treasures, many a high Victorian parlor contained beadwork: a beaded fire screen in front of the mantelpiece, or beadwork cushions on the sofa, or a footstool embroidered in beads. In the nearby morning room, among the ferns and wax flowers, a beaded tea tray or tea cozy would probably have been found on the sideboard.

Part of the Victorian penchant for ornament was the love of glitter, of the rich color and sparkle of glass and metal beads of every conceivable size and shape: long tube-shaped beads called bugles, faceted glass beads known as charlottes, beads of silver and gold, or tiny bits of glass and gilt combined. In the 19th century, beads came in myriad colors. There were a dozen shades of red alone, ranging from deep wine to military scarlet. In houses still lit by oil lamps and candles, beads reflected light and added depth and richness to rooms filled with ponderous [illegible].

Floral beadwork patterns abounded. There [illegible] and foxgloves, tiger lilies [illegible] and hundreds of d[illegible]. Most spectacular were the giant waterlilies like *Victoria regia* and other exotica, inspired by the flowers brought to England from India or South America by the great Victorian plant collectors. Richly colored Berlin wools and multicolored glass beads were the perfect materials to capture these vibrant tropical blooms.

The bead-decorated objec[illegible] Victorian houses were create[illegible] home by Victorian housewiv[illegible] women of the rising middle [illegible] with prosperous husbands, [illegible] vants and a good deal of le[illegible] time. By the 1840s and 50s, [illegible] dreds of manuals such as *D[illegible] Work for Pleasure and Profit* appeared, and ladies' magaz[illegible] with titles like *The English[illegible] an's Domestic Magazine* and *Ladies' Companion* were b[illegible] published monthly. They of[illegible] patterns and directions for co[illegible] less needlework projects [illegible] gave inspiration for objec[illegible] decorate the home or mak[illegible] friends. Instructions were of[illegible] for tea cozies, cushions, be[illegible] dies and wall pockets, as w[illegible] for "antimacassars, doyleys, [illegible] brequins or mantelpiece dra[illegible] mats, ottomans, and trave[illegible] footstools," as one magazine[illegible] it, all in the latest style.

According to Therle Hug[illegible] book on the history of En[illegible] needlework, by 1844 there [illegible] 14,000 printed patterns fo[illegible] wool-on-canvas embroidery[illegible] came to be known as B[illegible] woolwork, after the city in w[illegible] the craft was born. Printed[illegible] hand- *(Continued on page [illegible]*

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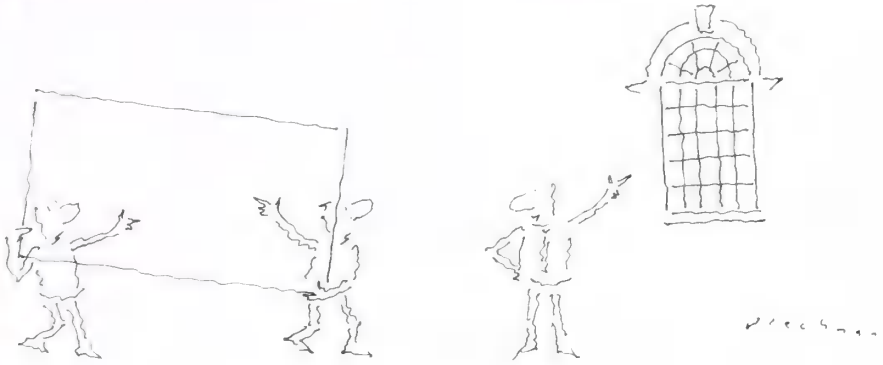


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house beautiful
MAY 1992



Remarkable remodelings

THERE IS NOTHING I ENJOY AS MUCH as visiting a newly remodeled house, for it is often filled with creativity, ingenuity and surprise. My wife, Jane, and I did just that recently when we went to lunch at Cathy and Al De Vido's weekend house in East Hampton. Al had designed our vacation retreat in Quogue in the same area on Long Island, and we hadn't been over to see the De Vidos since they had added to the house they had built for themselves some years before. Their addition was even better than we had imagined, and we drove home fantasizing about a new master bedroom for ourselves—our remodeling appetites unleashed as they often are after one of these outings. I suspect that is what will happen to you as you visit the remodelings in this issue—houses in New England, California and Michigan—or examine a special section on remodeling for kids and a report on state-of-the-art windows.

The New England remodeling proves that is it possible to bring contemporary verve and livability to a 1762 landmark without losing the historical charm that attracted the owners in the first place. Shearing off the end wall of a 19th-century addition and turning it into a handsome new living/dining/kitchen wing, New York designer John Saladino opened up a wonderful view of a river that meandered through the back of their property—unseen before the remodeling. Across the country, designer Brian Murphy took a nondescript house with a fabulous view and inserted a hangarlike living room that became the core of what is now a "new" house in every sense of the word. Plumbing fixtures become sculpture in remodeled bathrooms; the kitchen/dining room can be rearranged at will, thanks to triangular dining/worktables on wheels.

In Harbor Country, Michigan, the area bordering Lake Michigan where I grew up, a dilapidated group of farm buildings took on the charm of a farmhouse in France under the knowing eyes of Donna and Mike Bell, the owners of French country antiques showrooms in Chicago and New York, and their architect, Evan LeDuc. In talking with House Beautiful, Donna made a point many remodelers will agree with: "I knew I could fix a mess, but the thought of building a house from scratch panicked me. Besides, we like the angles and eccentricities that would never be built into a new house." Fix it they did, which after all is the main point of remodeling.

Louis Oliver Gropp

Editor in Chief



Saving the soul of a 1762 landmark in rural New England

Jeffrey and Sharon Casdin's "giant antique of a house" was restored and remodeled by John Saladino, whose feeling for histor and drama meant nothing lost and everything gained

BY MIMI READ PHOTOGRAPHY BY LIZZIE HIMMEL
PRODUCED BY KAAREN GRAY



A bold modernist glass wall with steel fenestration (opposite) opens a New England Colonial to its view. This page: Giving onto an herb garden, the mud room is furnished with an open cupboard and sewing table—both tag sale finds.







The Casdins' streetside reproduction fence (top) was inspired by an 1850 tintype. The front garden contains flowers that would have been available in the 1760s, including peonies, early daylilies and phlox. Above: Two chairs flanking an old tree stump provide a picnic area in view of an old horse-drawn seed planter. In the oldest part of the house (top center and opposite), the more formal of two living rooms has striped wallpaper in shades of cornflower blue and brown. The wood mantel was scraped down to the first, second and third coats of paint. The cocktail table, by John Saladino, features a steel frame, glass top and mahogany shelf. Sharon Casdin's peonies adorn a tabletop.

PEOPLE ROUTINELY W

into Sharon and Jeffrey Cas
weekend house in rural New
land, wander through a few ro
run their hands over the mottled
and innocently ask, "When i
place going to be finished?"

The place is finished.

But it takes a dreamy tilt of mi
see this. It takes a certain hopele
mantic sensibility to accept as
evocative beauty what most Am
cans see as advanced deteriorati

The Casdins—he a New Yor
vestment analyst and she a free
floral designer—both have that
of mind, which is part of the r
they hired the New York–base
signer John Saladino to restore
renovate their old house.

Saladino, who for twenty yea
been in the pantheon of Ame
decorators, is no young Turk it
to make confrontational, multicu
alist statements in the middle of s
body's living room. He is not the
of fellow who makes shocking, a
chairs that people can't sit in wi
sustaining back pain, or worse.

Part architect, part designe
part obsessive arranger, Saladino
deep reverence for the past an
things that are gently, sadly bea
juxtaposed with things that are
immaculate and refreshing. He
aristocratic symbols, plush cush
intimations of richness, the au
deep repose. There is a touch o
ma in his work, too—a wall b



with scratch-coat plaster, a
ng contrast of something ancient
something futuristic, a contra-
l swirl of color.

iaint, dignified and pure as a
ılmarm, the Casdins' house is a
ɔard relic of colonial New Eng-
Built in 1762, it witnessed the
ıcan Revolution and nurtured
generations of family life. Ex-
or its first owner, the occupants
house have been mostly farm-
ıd none had ever really tried to
rize or modernize the place. It
dozen layers of paint encrusted
woodwork, and warped, won-
y dense floors made from trees
at 300 years old.

had this giant antique on my
this great big bureau," says Jef-
Casdin, who bought the house
een years ago. "What are you
to do? You can't paint or
e it. You just have to live in it."
a long time, that is precisely
he Casdins did. They just lived
ıccepting the place more or less
ıy they found it: a neat Geor-
ructure, grander and more for-
ıan its rural neighbors, with a
-hall floor plan, uncharacteristi-
igh ceilings and beautiful den-
crown moldings. A shabby old
but with good bones, graceful
ls and the rich, unfakeable at-
ere of sheer age.

ut four years ago, though, the
finally felt ready to make some
dked-about changes. The ques-



In a front sitting room, walls are pale and mottled plaster; undraped windows have shutters instead of curtains. The late-18th-century Italian leather parlor set was an antiques store find, as was the 19th-century American tole tray table. To pull the room together, a mix of antique chairs collected by the Casdins over the years were slipcovered in white linen; tables were skirted with matching linen. The reproduction Chippendale mirror is an auction sale treas







Hand-hewn beams and coffee-tinted plaster give the new an old look

tion was how to renovate the h without obliterating its soul.

They knew they needed to ch a designer with a sensitive hand a special feeling for history. They k they wanted someone who coul cuperate the past without slavi simulating it.

Besides being famous in decor circles, Saladino also happens to country neighbor to the Casc While lunching at their house day, he tossed off a few design gestions and pleaded for the lif two big trees that the couple thinking of chopping down. Je Casdin liked the way his n worked, so he hired him.

In the new addition (...) the living/dining room looks out onto a twisting river. The room-wide exposed beam is Sob(...)duction of an 18th-century one. The Shaker-style dining table faces the landscape; the (...)hair and Saladino-designed sofa face an imposing hearth.



e job—accomplished with the of designer Hilary Frame and ct designer Laurie Grimmels- –encompassed not only a pure, e-book restoration of the origi- 8th-century part of the house, thoroughgoing a renovation of -story cooking ell that it might as e considered new construction.

e result: a dramatic alliance of ıd new, a house with a front ack that have contrasting faces. demure front facade, which a road, has the original small- windows and a classical front The rear addition has a gleam- ıll of glass and steel, with bold- ɔmetric panes that rise in a echoing, in a modern way, the ette of the front.

inally convinced the Casdins ve could simply shear off the the house, like the fourth wall ɔllhouse," Saladino says. Other- ıe says, the remarkable view of ıdscape, a silvery, looping mile r, would have been lost.

pite its 20th-century look, the vall is also an allusion to early England building techniques. e old *(Continued on page 126)*

The new kitchen (top center, both pages) features modern appliances and granite countertops. The fireplace in the living and dining room (above) was built of new handmade bricks. Saladino roughed it up by troweling it with plaster and then sweeping some of the plaster away.





In a guest bedroom sponge-painted in cinnamon, Sharon Castin decorated the mantelpiece with a bird's nest found on the property. Two tin candlesticks and a county map fill out the arrangement. The four-poster beds were hand-carved from cherry wood by a contemporary craftsman. The chairs were gathered at tag sales.

FOR MORE DETAILS, SEE READER INFORMATION

Shoestring style for an Atlanta studio

An artist decorates with family hand-me-downs, college leftovers and his own artwork





BY MELISSA HARRIS

PHOTOGRAPHY BY WALTER SMALLING

PRODUCED BY DARA CAPONIGRO

BEN JENNINGS TAKES A relaxed approach to decorating. "My rule is, don't think about it too much," says the 30-year-old Atlanta artist, who lives and paints in this 900-square-foot studio. His rule has personal logic: A peripatetic life of hunting, fishing and sailing plus painting and keeping up with family and friends leaves no time for obsessing about things like furniture.

Nearly everything in Jennings's studio is either handed d from his parents or left over his undergraduate years at University of Georgia, wher earned a degree in painting. sofa, for example, is "old co dinosaur stuff" that Jennings reupholstered in artist's ca Then he painted it with sw He sleeps in a hand-me-d bed, made 150 years ago o Alabama plantation.

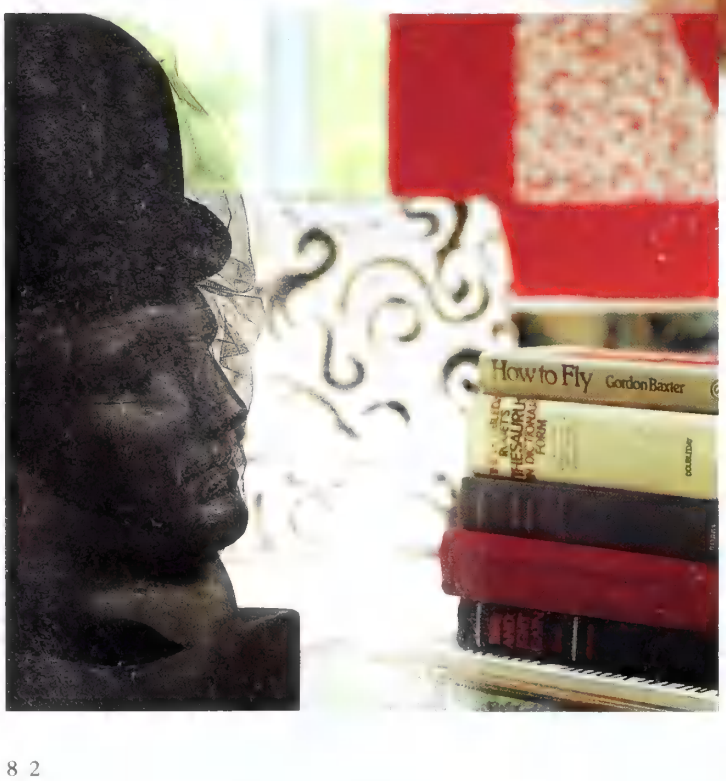
Jennings claims to have "an





Nostalgia is the theme running through Ben Jennings's studio (above), but his stance on collecting is unsentimental. "Once or twice a year I throw out anything I am vaguely dissatisfied with," he says. Among the pieces he always keeps: a table and mirror from his grandmother's house and a painting of a detail from the Coca-Cola logo by his father, Comer Jennings, a well-known Atlanta portrait painter. Jennings also decorates with elements that simply strike his fancy: the tower of phone books beside the sofa, a bentwood chair painted gold (opposite left) and enlarged paper stencils of vines, used in making one of his painted rugs. Left: The artist with one of his painted floor mats, commissioned by local heirs to the Coca-Cola fortune. Opposite right: The studio was modeled after a nearby gas station. Wood sculpture on the lawn by Sidney Guberman.





mature" grasp of decorating, but a few new pieces in the studio suggest that he protests too much: The Mies van der Rohe coffee table and two Frank Gehry corrugated cardboard ottomans hint at some background in design—a summer studying architecture at Harvard and a stint in the art department of a New York ad agency. And it turns out that Jennings works on the fringes of the decorating business. The sisal rugs and floor mats that he paints to help pay the bills are fast becoming a hit with professional designers. They have been commissioned by Dan Carithers and Dottie Tra Atlanta and by Parish-Hadley George Constant in New Yo

Ben Jennings's white, airy is the perfect backdrop fo decorating on the run. Buil hind a house in Buckhead (a dential section of northwes lanta), the studio is blessed exposed rafters, skylights a quartet of large windows a the front. Jennings first h about it from his brother, three hours later he had lea via telephone. Jennings recal first glimpse of home: "It white. It was clean. It was perf

To help pay the bills, Jennings paints sisal rugs and floor mats that are fast becoming a hit with professional designers







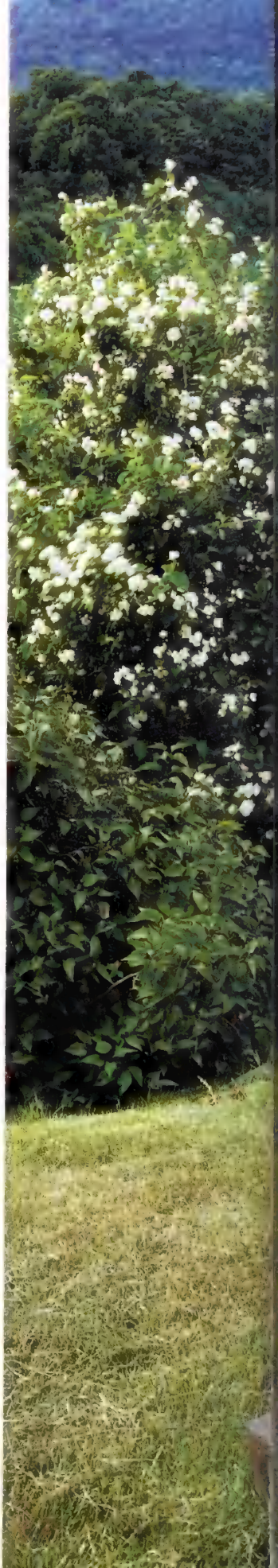
The windows across the front of Jennings's studio (above) frame woodsy views and spectacular sunsets. Floorboards came from old Atlanta trolley cars. Top: A boat model Jennings made while living in New York sits on the ledge above a closet, where a canvas curtain serves as a door. Left: The electric trains on the windowsill belonged to Jennings's father. Flower stencils on the windowpane were used in a rug project. The focus of the sleeping end of the studio (opposite) is Jennings's own black and white abstract painting in the style of Robert Motherwell. Hunting spears from Kenya hang beneath it. Opposite below: The fiberglass bust came from Jennings's childhood home. He added the hat.

BY ELIZABETH H. HUNTER PHOTOGRAPHY BY ROB GRAY

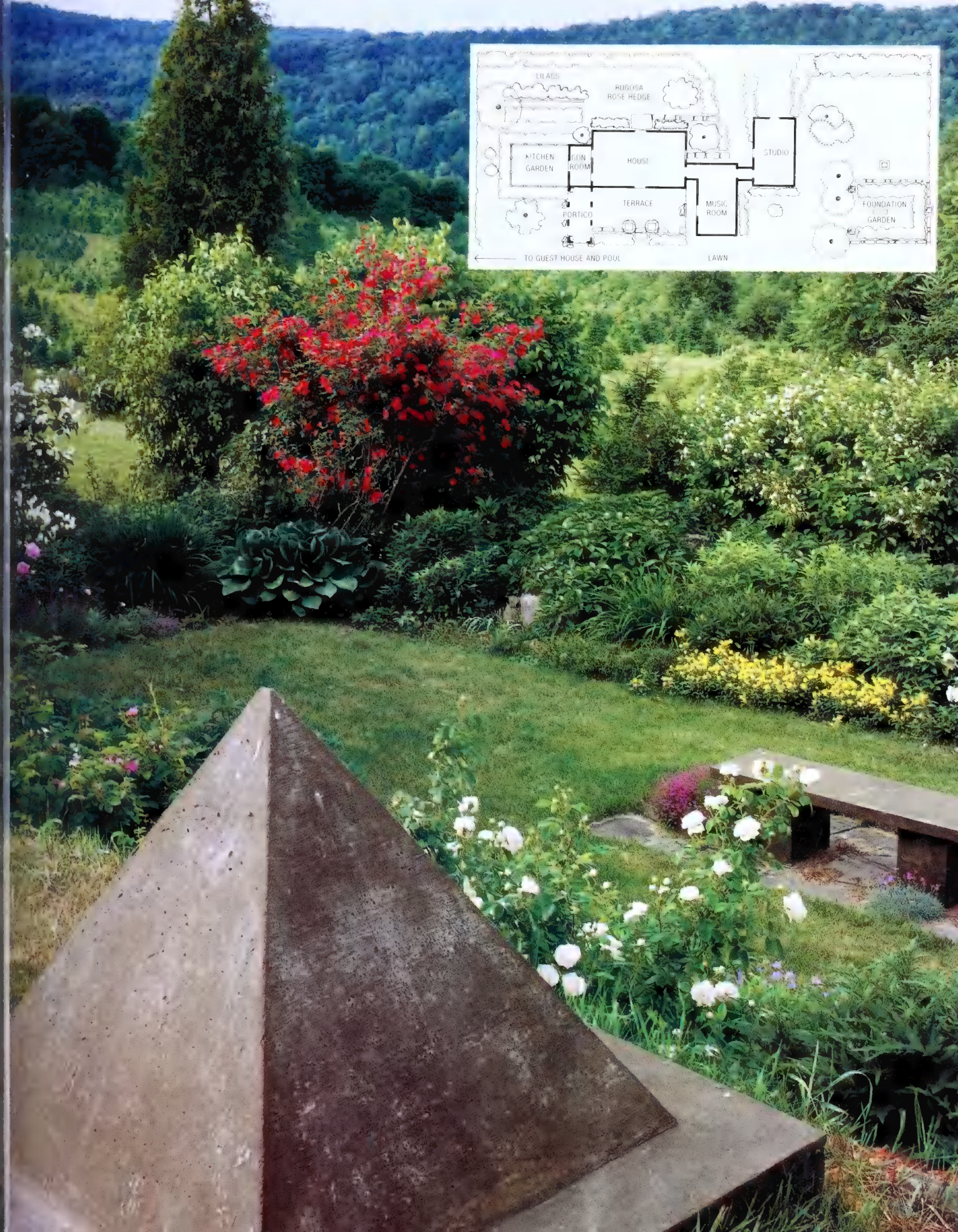
An artist's garden

On a hilltop above Otsego Lake, painter Raymond Han took his landscaping one step at a time. He planted the first borders within old stone walls and watched them flourish before beginning a kitchen garden. A daylily bed comes next





In his first garden, Raymond Han planted shrub roses, mock orange, phlox, peonies and evening primrose (right). He designed and cast the concrete pyramid on the lawn above the garden. Above: An arch of the portico frames a view of the terrace. Garden plan (opposite, above) shows how Han composed his landscape for balance and order.


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MUSIC ROOM
FOUNDATION GARDEN
TO GUEST HOUSE AND POOL
LAWN









Shrubs give height and dramatic form to the Foundation Garden (above and above right). Han favors plants with foliage that looks good all summer: hostas, Siberian irises and rugosa roses. The shrub rose is 'rosa moyesii.' *Bottom row, from left:* Hydrangea petiolaris *climbs a trellis on the terrace.* Achillea ptarmica *and* lysimachia*—favorites because "they take care of themselves"—in the borders outside the kitchen garden. Within the kitchen garden cilantro and wild French poppies reseed themselves.*



RAYMOND HAN HAS DECIDED THE DAYLILIES MUST GO. "THEY'RE too strident with the other perennials," he says, referring to peonies, phlox, *echinops* and roses in soft shades of blue, pink and gray with white and occasional flashes of red. Han, a realist painter who uses these same colors in his serene still lifes, can be ruthless when something interferes with his vision. But the daylilies will not be banished completely. Han will plant them in a bed of their own on the edge of the lawn, where they can be seen from the terrace.

The painter frequently finds places where he wants a new bed or garden plot, and he knew it would be this way when he began gardening on his Christmas tree farm near Cooperstown, New York. "It's like starting a painting," he says. "The first mark on the canvas—the first line—demands another because one mark by itself seems arbitrary. In the same way the first garden calls for another, then another and another." The hilltop, with views as far as the Mohawk Valley and the foothills of the Adirondack Mountains, was a blank canvas when Han and his partner, Paul Kellogg, bought the farm (where they still grow Christmas trees). In 1972, there was no garden around the 1832 stone house—nothing except a stand of 100-year-old lilacs. Nearby, however, lay the stone foundation walls of a barn that had burned long ago, and it seemed the ideal site for Han's first garden. Near the house, it is protected on one side by a grassy ramp where wagons once drove up to the hayloft. "It seemed practical and romantic at the same time, with its hints of picturesque decay," he says. The commitment to the first garden led to a progression of other gardens and structures, all balancing and complementing one another.

A guesthouse and pool came second, then the kitchen garden. "I wanted it near the kitchen, of course, and it needed a fence," says Han. Once the Chippendale fence was up he felt that it demanded planting. "I realized how wonderful borders would look against the railing."

Han, who recently planted a border near the old lilacs, admits that gardening becomes more and more arduous as he adds beds, but he keeps maintenance simple. He avoids plants that require staking or coddling so that he can fertilize and weed only twice a year. And the hard work is worth it: "I garden for those rare moments when the light is just right and the flowers and plants are in perfect equilibrium—dark masses against light, glints and splashes of clear color. Like sunsets, these moments never repeat themselves, but they make up for everything."







"When the early morning sun hits the echinops and phlox, all the work of garden-making seems worthwhile," says Raymond Han.



BY JOSEPH GIOVANNINI
PHOTOGRAPHY
BY TIM STREET-PORTER

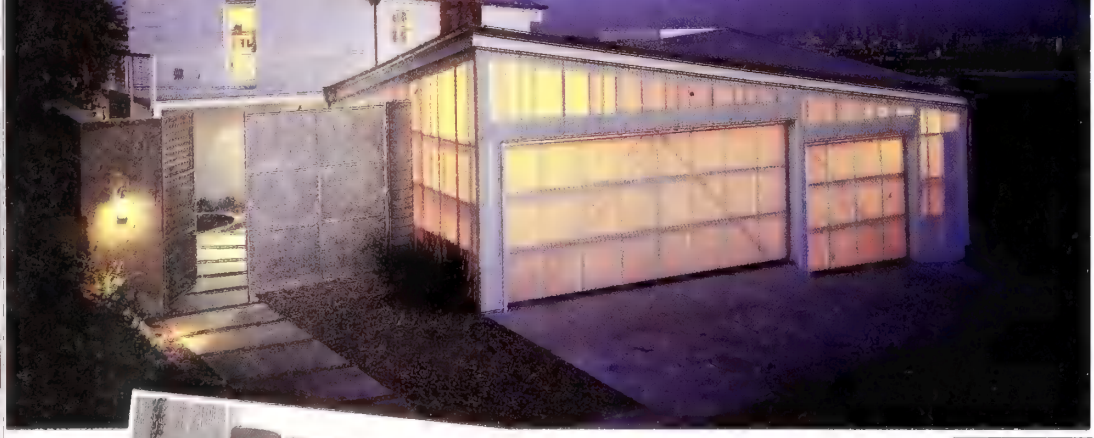
Murphy's magic

How designer Brian Murphy masterminded the Cinderella transformation of a tear-down in Hollywood Hills



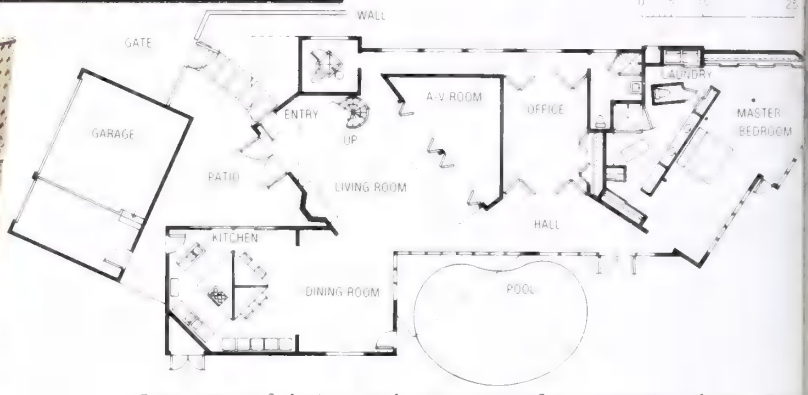
In his redesign of this Los Angeles house, Brian Murphy treated a vintage kidney-shaped pool as a found object, echoing its curves in the rear facade and setting off against small, square pools of grass (above).





The garage (left), walled in translucent fiberglass, emits a suffused light. The me entry gate (below left) is punctuated with holes filled by clear marbles. Opposi The living room is ringed with a library and study at mezzanine level. Pivoting gl doors open to a media room. Bottom: The living room view out to the pool and Los Angeles. Murphy's plan (below).





PATRICK PRINSTER, WHO HAD GONE SO FAR AS TO buy back-issues of magazines to research Brian Murphy's work, suspected what he would be in for when, sometime in the late 1980s, he gave the Santa Monican a call. Murphy is known to be one of the risk-takers in the Southern California arts firmament.

"Are you willing to take chances?" asked the designer.

"Yes," avowed the client.

It was not exactly a blind date. Prinster had seen the cracked glass chandelier dripping with black police flashlights, the harlequin-patterned black-and-white tile bathrooms, the thatched palm frond garage door and the grass-skirted wall sconces. They were designs with an attitude for which Murphy, who is likely to meet clients in T-shirt, surfer shorts and thongs, had become both famous and infamous: the houses had sass. When Prinster called, he had just bought a view—that is, a wildly expensive house in Hollywood Hills, little more than a three-bedroom, three-bath doormat to an L.A. panorama. As though written into a script, the view came already equipped with a kidney-shaped pool.

The house was one that real estate agents like to call a tear-down: a flat-roofed affair remarkable only for its archaeology of local taste—the flocked wallpaper, Palos Verdes stone, glue-down parquet floor, shag carpeting. The ornately scrolled wrought-iron gates might have been bought at Liberace's estate sale. Prinster's requirements for [illegible] design were simple: that it have few but large [illegible] with a lot of open space, and that the house [illegible] the panorama.

One year of design and one year of construction later, Prin sweeps up the hillside's hairpin turns in his BMW to a house that a remarkably understated curb appeal for a complete make-over you see is a vinegar-washed galvanized steel gate and a three garage sheathed in fiberglass, which with the lights on at n glows like a Japanese rice-paper lantern.

The gate swings open to the quietly surreal microcosm of a "grassed" in gravel and stepping-stones, with a wavy concrete pla containing climbing white roses. The episodically arranged walls on side of the house are blank and mute, telling nothing about the inte but subtly surfaced in a collage of whites: white ceramic tiles, w shiplap siding, white expanded metal, white painted steel sash, w steel-troweled stucco. The purity here cleanses the visual palate; w the front door opens into a gush of space, it is a moment for g bumps, for the long, eighteen-foot-tall living room with a vaulted ing captures a visitor, throwing his gaze past the floor-to-ceiling facade, past the turquoise pool, into the thin air beyond. Everythi stationary, but the spatial thrill is tantamount to a breathtaking rid an amusement park. For Murphy, who used to swim in 26-mile races to Catalina, the house is about action more than concept.



"I just kicked it around," he explains with a Well, yes, but with the skill of Pelé. For central organizing space, on axis with the v Murphy "plowed" through the rambling, s house and left the proportions of a barn, sig cantly opening up the boxy rooms. A mezza library/study rings the upper register of the ing room. Using the footprint of the old h he adapted the old garage into a kitchen o the right of the new living room, and he ac ed the old living room and kitchen into guest and master *(Continued on page*





The informal kitchen (opposite) is staged like a California restaurant whose chef performs at an open grill. The center island, topped with granite, doubles as a dining table—triangular sections, on casters, can be rearranged for different seating patterns. Below: The master bedroom has a headboard made of a serene expanse of frosted glass. The faceted ceiling, found when the old ceiling of the existing house was removed, was simply resurfaced in a natural wood.





The powder room (op
is outfitted with a glass-e
shower and hardwa
paraphernalia exposed
pipes, a stand-alone sink
on its own drainpipe.
kind of convex mirror
found at problematic
intersections. This page:
master bathroom, with
for towels and a frost
cubicle enclosing the priv
The vanity in the ma
is bracketed between gla

FOR MORE DETA
READER INTE



Château espri

Some of today's most splendid fabrics evoke the arts of Old France. For its new collection, Brunschwig & Fils found a wealth of inspiration in the 400-year-old rooms of Château de Thoiry

BY JUNE KURT PHOTOGRAPHY BY JACQUES DIRAND

PRODUCED BY CAROLYN ENGLEFIELD



From embroideries and tapestries treasured for centuries by a noble French family comes this charming quartet of Brunschwig & Fils chairs covered with historic Château de Thoiry fabrics, here seen at the Temple of Love at Old Westbury Gardens, Long Island, New York. Opposite: In the gardens of Thoiry, Diana, goddess of the hunt, wears a toile of Tapisserie, a gambol of tigers and antelopes adapted from a painted Bengali panel in the château's collection.





*Top row: **Brunschwig's garlanded Guirlande Tapestry and the delicately dotted Hermine Ottoman fabrics are based on the handwork of 18th-century mistresses of Thoiry, a château built in 1564 (above left). In the dining salon (above right) a rich, two-patterned tablecloth takes its border design, Thoiry Verdure, from a rare Gobelins tapestry. (The elephant at the window is called Marie.)***

ON THE LONGEST DAY of the year, celebrants of the summer solstice gather before dawn at Château de Thoiry, 25 miles west of Paris. Sun-worshipers in the château's grand vestibule, the gathering sees the sun arc precisely at the end of the northeast garden's long vista, blaze in a reflecting pond and ignite the heart of the château like a lantern—as it has for over 400 years. Not even the Sun King at Versailles had more pull with Apollo than the family that has called Thoiry home since 1564.

Today's chatelaine, the American-born Annabelle, Vicomtesse de La Panouse, and her husband, Vicomte Paul, have brought new life to their huge château, set amid 1,200 acres of garden and park. Roaring life: African elephants and lions, bears from North America, and South American nandu and llamas wander freely in a wildlife preserve open to visitors, who may







Images from an exquisitely hand-painted harpsichord (above left) play across Scapin, an arcadian cotton print. p right: Paul, Vicomte de La Panouse, and his American-born wife, Vicomtesse Annabelle, have created a wildlife preserve at Thoiry. Above right: For noble pups, Annabelle is making available this reproduction 18th-century canopied dog bed made of gilded wood.

at the château's grand sa- ıd art treasures—including rniture and rare 17th-cen- ıpestries by the masters at ns. From elephants to Au- s may seem a bit of a leap, all in the spirit of Thoiry's unique arrangement between nature and the arts of man.

In cataloging the château's treasures, Annabelle discovered many exquisite fabrics from the past, some of them stored in huge trunks in the attic. "Of course one keeps the garlanded needlepoint done by a mistress of the eighteenth century—I was dying to copy it!" she says. Fortunately, the fabric wizards at Brunschwig & Fils were equally taken with the images of blossoms, beasts and bamboo that dance across the embroideries, screens and wallcoverings of ancient Thoiry. The result is the Château de Thoiry Collection—another way this Renaissance seat beloved by Apollo has turned its face to the sun.


Vicomtesse Annabelle
discovered exquisite fabrics from the
past, some of them stored in
huge trunks in the attic at Thoiry



Opposite page: A survivor of the centuries, the guest chamber's hand-painted wallpaper has a tracery of bamboo said to be done by a gifted Chinese artist at the court of Louis XV. "The fine rag paper has stayed fresh because it's hung on batons, not glued on the wall," says the vicomtesse. The work inspired the Brunschwig & Fils fabric Volière Chinoise. This page: Louis XV chairs by furniture-maker Hortaux, in Aristoleche, based on a wallcovering of embossed and gilded leather.

FOR MORE DETAILS, SEE PRICES AND SOURCES AND READER INFORMATION





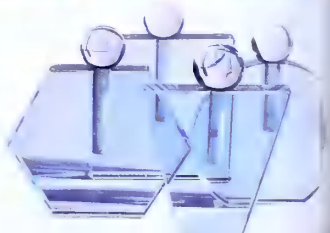




Right: Candide's vanity, mirror. Shabby Chic armchair. Crackle lamp, Philippe Starck table. On vanity: V'E Versace perfume. Glass House blue vase. Lavender vase, Bergdorf Goodman. Accessories this page, clockwise from above: Mirror by Intentional. Brushes, Barneys New York. Romeo Gigli perfume. D.F. Sanders combs. MOMA colored glass bottles; black-and-white bottle by Chatham Glass. Mirror, D.F. Sanders Annick Goutal flasks. Bottles by Salvatore Polizzi. Mirrors, Dampierre & Co. Spellbound perfume.











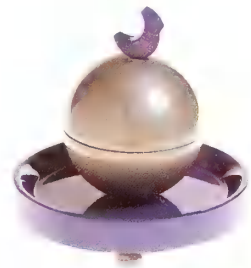




Virtuous vanities

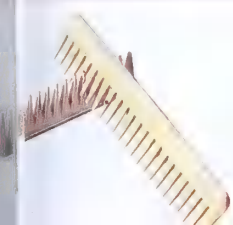
ssing tables recall an era when women had *time*—time to pencil their eye-
ws with care before going out for the evening, time to brush their hair a
dred strokes before bed. Few of us lead life at such a leisurely pace today,
the need for personal ritual and time for oneself is perhaps stronger
ı ever before. For that we've begun to fancy dressing tables again.
om Candide's new take on the vanity—a maple compartmented
e fronting a full-length mirror (left) to the shapely steel-and-marble
d by Tanya Hovnanian (next page), the dressing table is back in
e. Artisans are forging gracefully curved vanities and furniture
ers are reproducing 18th-century classics, including a Carnavalet
eum piece that belonged to Marie Antoinette, perhaps the doyenne
he dressing table. And nearly everywhere, it seems, are luminous,
ile, aesthetically compelling accessories to transform a dresser or
top into an elegant tableau. Brilliant-hued makeup brushes, graceful
nizers, opalescent jars, polished-wood brushes and a bevy of sculpturally
ning perfume flacons please the eye and soothe the psyche.

BY JILL KIRCHNER PHOTOGRAPHY BY PETER MARGONELLI
PRODUCED BY LISA HEARST ESPY





What well-dressed tables are wearing, this page, clockwise from top left: Pewter accessories by Robert Greenfield. Ellen Tracy perfume. Faux tortoiseshell comb, Barneys New York. Philippe Starck mirror. Alessi powder compact. Wilke Adolfsson's perfume bottles. Hand mirror, Dampierre & Co. Willan F. ring box. Beechwood combs by Widu.



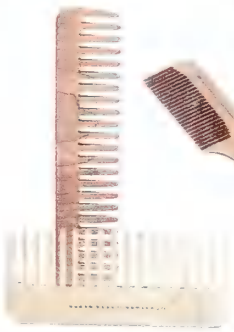




Tables to dress up a bedroom or bath, from left to right: Rattan dresser by Cynthia Gibson for Whitecraft. Marie Antoinette reproduction dressing table from Grange. Hand-forged steel and marble standing mirror by Tanya Hovnanian. Oval side table from the Russian Collection by John Widdicomb. Jim Gill Furniture dressing table, to order in any color. Italian wrought-iron vanity at Portico. Half-round vanity from the America Collection by Lane.





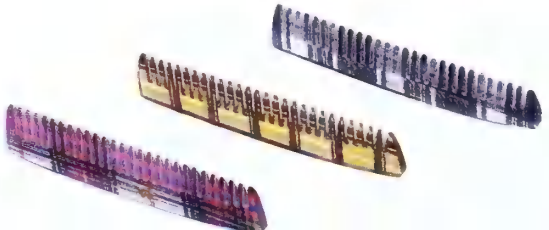


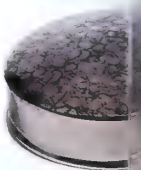


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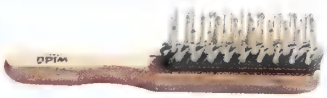






Accessories these pages, clockwise from opposite top left: Patrick Naggar mirror. Judicane jars. Paloma Picasso perfume. Canisters, Mottura. Liz Claiborne perfume. Atomizer by Robert Greenfield. Natura hairbrushes. Mirror, Portico. Romeo Gigli body oil, bath gel. Widu brushes. Perfume bottles, porcelain boxes by Judicane. Combs, D.F. Sanders. Natura makeup brushes, hairbrush and combs. Mirror, the Phillips Collection.













Mike and Donna Bell (near left) drea of a stone facade to their vision of a Prov house. But when it proved impractical chose cedar shake and stained them w (above and far left A friend of Donna's this side entry (opposite), with its pub settle and framed prints, the m elegant mud room she has ever s

Plum Farm reclaime

A run-down farm in Michigan seems an unlikely spot to play out a fantasy o living in France, but Mike and Donna Bell have done just that. They remodel the 50s cottage, filled it with French antiques and *voilà*!—Provence

MIKE AND DONNA BELL FIRST saw their Michigan farm in the dead of winter. "There were deer prints in the snow. I loved it," says Donna. The couple, who lives in Chicago during the week, was enchanted with the idea of a weekend house deep in the woods of Harbor Country, Michigan; but five years ago Plum Hill was not as picturesque as it is today. Its orchards were overgrown, and the 1950s cottage was such an eyesore that no one—except the Bells—thought it could be saved. "I knew I could fix a mess, but the thought of buying a house from scratch panicked me," says Donna. "Besides, we liked the angles and eccentricities that would never be built into a new house."

Eccentricities were essential to the Bells' remodeling plan. "They wanted their house to feel old and quirky—to have a sense of history," says architect Evan LeDuc, who designed the two additions—an octagonal dining room and a bedroom wing—to look as if they had been put on at different times.

The Bells hired LeDuc, a native of this area on the southeastern shore of Lake Michigan, after seeing his own restored farmhouse and learning that he had traveled extensively architect with the State Department. knew he would understand when they for a place that looked as if it could be south of France—a part of the world the love as much as Harbor Country. (In th twenty years they have made numerous to France, where Mike buys antiques f furniture showrooms in New York and C go.) "When Mike and Donna described the walls should look—like those in Pro with the plaster put right over the sto knew exactly what they meant," says Le

PHOTOGRAPHS BY JOHN VAUGHAN PRODUCED BY JODY THOMPSON-KENNEDY


Plum







The living room (left) shows off treasures from France and England: columns from Somerset, an 18th-century oak mantel with trumeau mirror, country versions of Empire chairs around an oak parquet table, a tall clock from Normandy (below). Cotton duck from Lee/Jofa. Entry hall (above) has a table probably made for a French hunting lodge. Bottom: A Bordeaux armoire needed a high ceiling.











When the Bells bought Plum Farm there were several outbuildings—some too dilapidated to save. The barn, however, was sound enough to convert into a guesthouse. Unlike the main house, guesthouse rooms (top left) have colorful u Opposite: The house where fruit-pickers stayed is now Donna's retreat. Guest room (left) and bath (above) are in the tw story addition to the main house. All bedding, Ralph Lauren Home Collection.

FOR MORE DETAILS, SEE READER INFORMATION

High on the Bells' list of priorities was an open living room with ceilings tall enough to accommodate their nine-foot-high armoire from Bordeaux and their clock from Normandy. "They had seen a couple of Provençal houses made from old farm buildings," says LeDuc, "and they liked the idea of a room open to the rafters." After LeDuc took down the walls and ceilings, Donna immediately envisioned what it would look like. "I saw it painted white," she says, "and I knew then we had been right to remodel."

The white walls set off the polished wood of the antique furniture the Bells love so much. "Wood just gets better and better as it is cared for and used," says Mike, who likes old wood in any form. In the front hall he installed a section of 18th-century *parquet de Versailles*. Antique English columns support the living room beams. Even the new floors have the richness of old wood. The Bells chose soft #2 pine so it would "distress" quickly and stained the wide boards with five different colors to match the *parquet de Versailles*.

The Bells had a second reason for painting the walls white and slipcovering the sofas and chair in white cotton duck. "You see so many evergreen trees through the floor-to-ceiling windows," says Donna. "We did not want to distract from the green with colors or patterns."

Tall windows also figured in the Bells' remodeling plans. "In Chicago they live in a Mies van der Rohe apartment building with a stunning view of Lake Michigan," says LeDuc. "Donna worried that she might get claustrophobic without lots of windows."

Now that they have been at Plum Farm five years, the Bells wonder why they ever worried about anything. "We really feel that home," says Mike. There are more changes to come—remodeling the barn is next—but like the old wood pieces Mike loves, Plum Farm will just get better and better.











The Be[illegible] kitchen (opposite) fits into an oversize bay window. "It was the breakfast room and the only charming room in the ol[illegible] was," says Donna, whose passion for country pieces shows on the shelf. Above, clockwise from top left: The new dining [illegible] was inspired by an English conservatory. Mike's desk in the living room, an 18th-century French country table, is from h[illegible] room, as are all other antiques in the house. The guesthouse living room is decorated simply, with wicke furniture an[illegible] from Pierre Deux. The painted tin bread box is one of Donna's American country pieces.


R WHITE & SONS
HOME MADE
KATINA
FULL CREAM CHEESE

Saucing the fish

When fish is really fresh it needs the merest enhancement. Just a drizzle of sauce, a mound of salsa or a bed of roasted vegetables can elevate a simple fillet to a feast of flavor

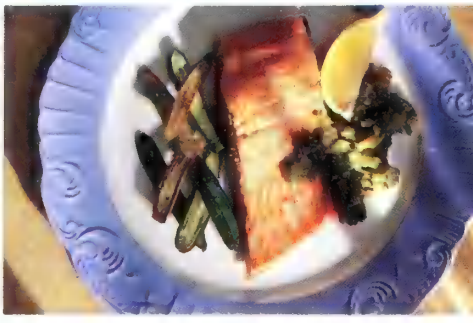
BY SUSAN LOOMIS PHOTOGRAPHY BY TOM ECKERLE PRODUCED BY JANE ELLIS



A brilliant fresh tomato sauce is the perfect accompaniment to grilled shrimp.







FISH ARE NOT CREATED

Some are meaty; others flaky. Some distinctive flavor; others are mild. And ype of fish should be embellished with a that makes the most of its taste and tex- Here's how:

m tuna, marlin or swordfish steak with a sauce made with roasted vegetables spiked resh herbs. For a silken fillet of snapper, er or petrale sole, go tropical with mango Dress up mild, white flaky fish with a oom sauce that has a hint of tarragon. And are planning flounder, salmon, halibut, s or crab for a dinner party, serve with an t lemon-flecked saffron beurre blanc.

et, tart and juicy tomatoes are a natural r a variety of seafood. At the peak of ason, when tomatoes are lushest, there ing better than fresh tomato sauce or tomato salsa. Both go as well with l shrimp or shellfish as they do with h, swordfish, mahimahi or snapper.

t time you have seafood for dinner, t quickly to retain its juices and flavor. ss the sauce.



Easy-to-make sauces add zest to a whole school of fish (clockwise from top left): A pair of lemon-grilled trout perfumed with no go well with a mushroom sauce that has the tang of tarragon. The platter is Monet by Tiffany. Baked red snapper and mangoes spell tropical warmth. The blue-rimmed platter is by Vietri. Roasted vegetables with salmon, on a plate from Wolfman-Gold & Good ompany, says summer. Sautéed scallops on Bill Goldsmith's porcelain Potpourri plate is served with an elegant saffron beurre blanc.



Zesty tomato salsa with jalapeño pepper and cilantro adds a kick to a shellfish supper.

ZESTY TOMATO SALSA

This salsa is full of lusty, spicy flavor. Make it in summer when lush, ripe tomatoes are available, and serve on fillets of salmon, cod or snapper, or as an accompaniment to steamed shellfish.

- 2 pounds fresh, ripe tomatoes, peeled and cored
- 1 large onion, peeled and coarsely chopped
- 2 cups lightly packed fresh cilantro leaves, rinsed and gently dried
- ½ fresh jalapeño pepper, with seeds
- 2 tablespoons freshly squeezed lemon juice
- 3 cloves garlic, peeled

In the bowl of a food processor combine all ingredients and process until mixture is chunky. Let salsa sit at room temperature for about 30 minutes before serving, to allow flavors to mellow. Serve chilled or at room temperature. Makes about 4 cups or 6 to 8 servings.

ROAST VEGETABLE SAUCE

With its gutsy, robust flavor, this sauce speaks of summer but can be made year-round. Serve with grilled tuna, swordfish, salmon, mackerel or bluefish.

- 2 large zucchini, trimmed and cut into 2-inch chunks
- 2 medium green bell peppers, cut into 2-inch chunks
- 2 medium onions, cut into 2-inch chunks
- 6 cloves garlic, peeled
- 2 tablespoons olive oil
- Salt and freshly ground black pepper, to taste
- ½ cup chicken broth
- 1 tablespoon red wine vinegar
- ⅛ teaspoon cayenne pepper, or to taste
- ¼ cup fresh oregano leaves

In an 11-by-17-inch baking pan combine all vegetables and garlic. Drizzle with olive oil and season with salt and pepper. Toss vegetables to coat well. Bake in a preheated 450°F oven, stirring occasionally until onions are very dark and all vegetables are soft and roasted, about 45 minutes.

Remove vegetables from oven. When they have cooled somewhat, place vegetables in the bowl of a food processor. With motor running add chicken stock and process until chunky. Add vinegar and pulse to combine. Season to taste with cayenne. Coarsely chop oregano and add. Taste and adjust seasoning. Makes about 2 cups.

HERBED MUSHROOM SAUCE

This sauce takes advantage of the deep, rich flavor of cultivated mushrooms. Buy mushrooms that have open caps rather than those that are tightly shut—their flavor is better and becomes more intense as they cook. Serve sauce with white fish such as cod, snapper, sole or freshwater trout.

- 1 tablespoon olive oil
- 2 large cloves garlic, minced
- 1½ pounds button mushrooms, trimmed and finely diced
- Salt and freshly ground black pepper, to taste
- ⅓ cup fresh tarragon leaves
- 1 tablespoon butter
- ¾ teaspoon lemon zest, grated

Heat oil in a large, heavy-bottomed skillet. Add garlic and cook, stirring, until it begins to turn golden, about 3 minutes. Add mushrooms and cook, stirring occasionally, until they begin to darken and give off liquid, about 4 minutes. Increase heat to medium high, season with salt and pepper and cook, stirring occasionally until mushrooms become very dark and soft and most of the liquid has evaporated, about 6 additional minutes.

While mushrooms are cooking, mince tarragon leaves. Set aside.

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Q. I found this metal Matchbox car with "Model of Yesteryear, Packard Landaulet, 1912, Made in England" on the bottom. I would like to know its value.

M.M.M., Morgan Hill, CA

A. Matchbox toys, made of die-cast metal, were produced by Lesney Products in England from 1949 to 1982. Your car belongs to a series that was slightly bigger than the regular Matchbox cars. In 1964, a car like yours sold for $1.25; today it is worth about $20 if it is in good condition and has never been repainted.

Q. Can you tell me the age and history of this "radio bug"?

B.B., Arcadia, OH

A. Your bug and headphones are a crystal radio set. Popular in the 1920s, crystal sets allowed listeners to hear a nearby radio station, but could not amplify the sound. Your unusual radio, advertised as art pottery, resembles glazed pieces by the Fulper Pottery. It would sell today for $200 or more to a radio collector.







Q. Can you tell me the age and origin of this glass decanter? It has a slightly rough surface and engravings on four sides: The front says "Fiddle and Bees," the back has a hand holding a tall glass, the sides have stalks of grain and the stopper shows a bee.

J.L., Califon, NJ

A. First introduced in England and Ireland, rectangular bottles were used to store spirits or whiskey rather than wine. They were often engraved with the name of the liquor or the name of a tavern; perhaps "Fiddle and Bees" was an English pub. The grain may be barley, which is used to make alcoholic beverages. Your early-19th-century decanter is worth $175.



Q. We inherited a pair of vases that were allegedly made in Belgium in the reign of Napoleon Bonaparte. Can you tell us about them?

G.T.W., Union Bay, BC

A. Vases like yours, popular from 1815 to 1840, often had elaborate goldwork and scenic designs. Your vases, typical of the neoclassical style popular in France, are sold as "Old Paris" or "Paris" porcelain. A perfect pair of urns with hunting scenes is worth $1,500 to $3,000.

Q. My great-grandmother bought this oak pump organ in 1891. My mother, who gave it to me, said it was one of seven made by the Williams Co. of Chicago, Illinois, before it burned down. I would like to have the story of this pump organ to pass along to my children.

L.F.B., Spokane, WA



A. The J.W. Williams Company started making organs in 1855. The firm name changed over the years, but the company still existed in 1926 and made about 1,500 organs a year. A working organ with elaborate Victorian trim like yours is worth at least $1,500.



Q. I bought this teapot from a southern dealer. I am curious about where it was made.

M.K., NYC



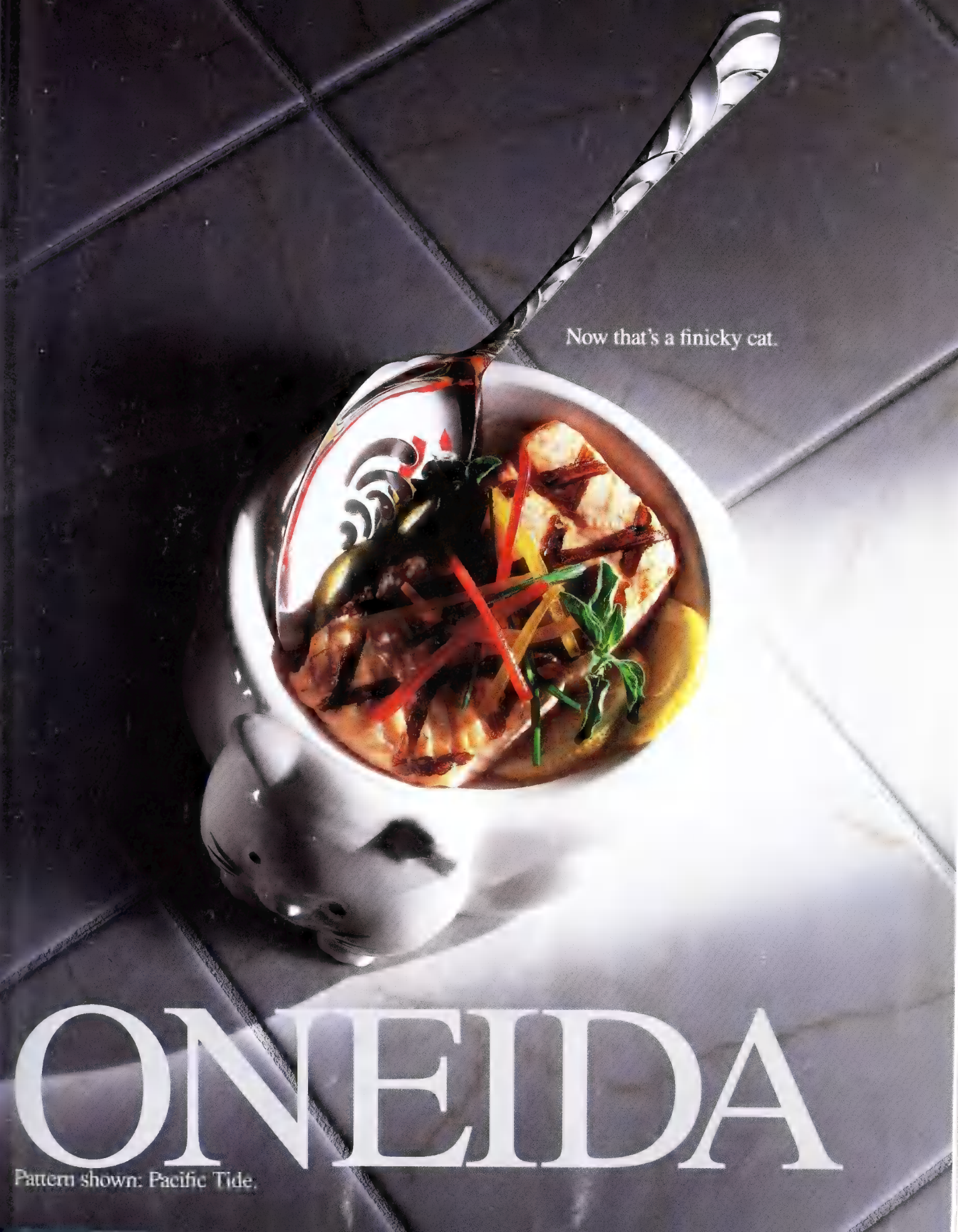
A. Your teapot is s like English pots ma tween 1815 and The swirling pink design was used by ries in the Sunderla trict in England. probably a simplifie sion of the trailing and leaf pattern th been popular on pieces of Leeds silv ter. Its value is about

Q. I want to know more about pewter piece, whi reads "Lyman's P June 8, 1858, 28" on the bottom.

J.B.H., Columbi



A. You have an ice- pitcher with Ly patent—a special that keeps warm air the pouring spout. I probably originally plated. An 1867 Me Britannia Company log sold a pitcher yours for $12.75; to would sell for $125.


Now that's a finicky cat.
ONEIDA
Pattern shown: Pacific Tide.

ENTERTAINING PLUS

Continued from page 48

CINNAMON STARS

6 egg whites
1 pound confectioners' sugar, plus extra for rolling
⅛ teaspoon salt
2 tablespoons cinnamon
1 pound almonds, finely ground

In a large bowl begin to beat egg whites with an electric mixer. Slowly add sugar, salt and cinnamon and continue to beat into stiff dry peaks, about 20 minutes. Take out 4 tablespoons of this mixture and set aside in a small bowl to be used as icing. Add ground almonds to large mixing bowl and blend well.

Cover a pastry board or work surface with confectioners' sugar. Pour dough onto sugared surface and roll or pat thin. Cut dough with a star-shaped cookie cutter. Top each star with a little icing mixture. Bake in a preheated 350°F oven until slightly brown on the bottom, about 25 minutes. Store in a covered tin. Makes approximately 3 dozen 1½-inch star-shaped cookies.

ICED LEMON BARS

1 cup flour
½ cup butter
¼ cup confectioners' sugar
2 eggs, lightly beaten
1 cup sugar
2 tablespoons freshly squeezed lemon juice
1 teaspoon grated lemon zest

In a large mixing bowl combine flour, butter and confectioners' sugar, using your hands or a pastry blender to combine thoroughly. Spread mixture on bottom of a 9-inch-square pan. Bake in a preheated 350°F oven 15 minutes.

While crust is baking, combine eggs, sugar, lemon juice and lemon zest in a large mixing bowl. Spread lemon mixture over baked crust and return to oven 25 minutes longer. Remove from oven and cool in pan. Frost with Lemon Icing (recipe follows). Cut into 1 x 1½-inch bars. Makes approximately 3 dozen.

LEMON ICING

½ cup confectioners' sugar
1 teaspoon lemon juice
½ teaspoon water

In a small mixing bowl combine sugar, lemon juice and water. Blend thoroughly and spread thinly over cooled lemon bars.

COLD MINT PEA SOUP

10 ounce package frozen tiny peas
1 medium onion, thinly sliced
1 cup water
1 tablespoon fresh mint, minced
2 tablespoons flour
3 cups chicken stock
½ cup heavy cream
Salt and freshly ground black pepper, to taste
Sour cream, for garnish
Fresh mint sprigs, for garnish

In a small saucepan, cook peas and onion in over medium heat until tender. Transfer to a bo a food processor and add minced mint. Process smooth. Set aside.

In a medium-size saucepan combine flour ½ cup of chicken stock, stirring until smooth. A maining chicken stock and cook, stirring until ened. Add pureed pea mixture and bring to a Add cream and season with salt and pepper. Re ate to chill thoroughly. To serve, ladle soup into vidual chilled bowls and garnish with a dollop c cream and a sprig of mint. Serves 4.

DECORATIVE ARTS

Continued from page 66

colored on a kind of graph paper, Berlin-work patterns made it relatively easy for women to stitch elaborate designs on canvas simply by following, stitch by stitch, the colored blocks of the graphed patterns.

Thousands of Berlin woolwork objects were made in the 19th century on both sides of the Atlantic (the largest number in Britain), most of them brightly colored. By the 1850s, women had begun adding beads to their Berlin-work designs and until the turn of the century, when its popularity began to wane, Berlin-work was done in three ways: in wools alone, in a combination of wool and beads, and in solidly stitched rows of beads.

By the early 19th century, Czechoslovakia had become the source of crystal beads in a range of jewellike colors including amber, ruby and opal. This expanded range of colors and the importation of Berlin-work patterns marked the birth of the Victorian craze for beadwork pieces that ten years earlier would have been made in wools alone were now highlighted exclusively in beads.

Out of the [illegible] of Victorian beadwork, many examples survive, some in their original form as footstool or chair covers. Although examples of beadwork are most easily found now in England, the recent sale of a large private collection brought a number of fine examples to this country.

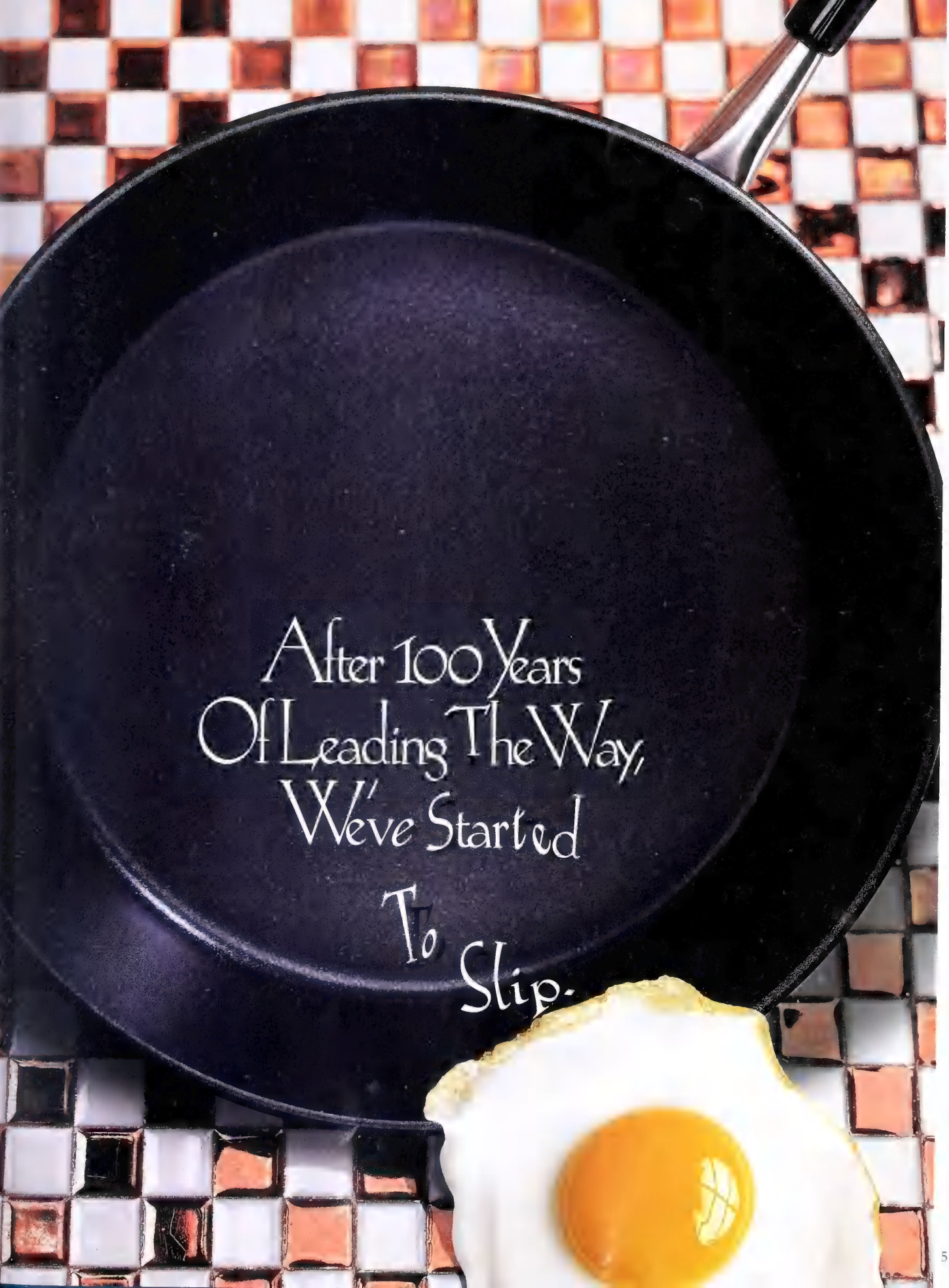
Some months ago, New York dealer Betty Burge, of Yale R. Burge Antiques, found an upcoming Christie's auction in Glasgow, Scotland, so appealing that she decided to attend. Stepping into the auction rooms to see the collection of David Wilson Spreull, O.B.E., a retired architect, made her feel as if she were "going into Ali Baba's cave—the entire room was a mass of color and pattern."

From the Spreull sale, Ms. Burge acquired 37 examples of Victorian beadwork, lovingly restored where necessary by the collector himself. Among the pieces now displayed in her gallery in Manhattan are footstools, both individual and in matching pairs; tea tables and trays; and fireplace benches. Chairs, a less common form, include an elegant prie-dieu with an allover bead design of pink and white tiger-lilies on a turquoise ground. Cushions abound: round ones, ovals, oblongs; with fringe and without; in bright colors or muted; in florals or geometrics. Of the fireplace benches, one boasts a gold beadwork seat, a perfect foil for its ebonized and gilt-embellished wood.

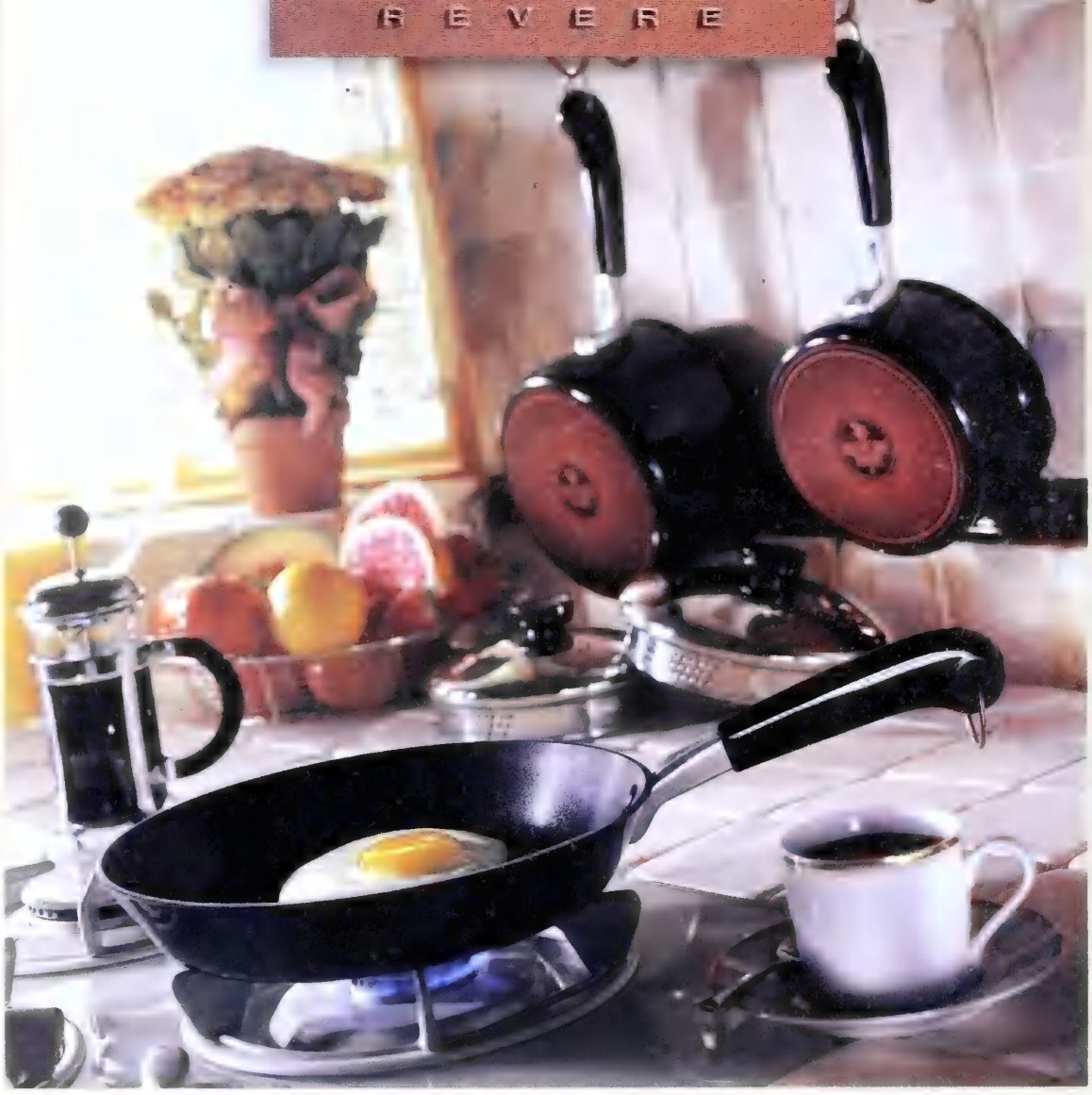
If Victorian footstools and cushions can be useful in a 20th-century room, what a large valances (known in England as pelm hanging shelf or mantel covers, and bar shaped fire screens? These pieces ca adapted to other purposes. Tea cozies, tidies, sections of pelmets or fire scr mounted on velvet, now make pillow co At Julian Graham-White Ltd. in New Yo cushion that was once a tea cozy bears a l ed teapot, creamer, and sugar bowl. A l pillow, also at this shop, has a portrait o gelic choirboys, and an unusual tea stand the shape of an elongated quatrefoil. Be in shades of gray, black and white, its design is a fine example of grisaille beadw a muted-color variation popular around 1

But Victorian beadwork, like the flo often depicted, was usually brilliantly col lush and opulent. It appealed to the Victo for the same reasons it appeals to us tod suggests warmth and luxury and turns homes into welcoming places of refuge from the bustling world outside our door

Judith Reiter Weissman is Associate Professor of Art at New York University and specializes in decorative arts and textiles.


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DESIGNED FOR LIVING™ CORNING

MURPHY'S MAGIC

Continued from page 92

oms. With walls of windows, each area immediately onto the pool, the postage -size backyard high above the street be- nd the city beyond. Like architecture's t ancestor the cave, the house is closed at ar (in this case, actually the entrance) and out to the light, the walls framing a bril- winter day or a twinkling summer night. hy has arranged the kitchen, for example, t Prinster can crack open and fry an egg watching the morning sun silhouette a f the Santa Monica Mountains dropping ne valley below.

rphy frames the great outdoors, but inside ouse, the charm is in the detail. The floor library mezzanine is made of an expand- e-through grille of metal which would ny cat pause but allows space to circulate ugh through a veil. In the master bed- the headboard is really a tall, wide wall of frosted glass, which calms a room spa- gitated by the faceted ceiling the designer ered when he removed the old ceiling. In owder room, Murphy hung a spun stainless ink and convex traffic mirror on copper dropped from the ceiling, to make a piece hitectural jewelry out of common parts hardware store. The privy is the stainless ind used in prisons. Murphy's trademark buy an off-the-shelf product or material e it in an unexpected context.

vas concerned to some degree that I'd be in a museum—what would it be like to bed in a gallery?" remembers Prinster the times when Murphy's plans risked g into an instance of Murphy's Law. "I een living in a quaint Spanish-style bun- before then, and the open bathroom and te floors Brian proposed were different what I was used to. But the open bath- is great, and the concrete turns out to beautifully as passive solar. And all the are livable; it's a very comfortable . Being in the living room, with the ont windows in the big volume of space, floating on a cloud. We took chances ian came through."

Giovannini is an author and t practicing in New York City.

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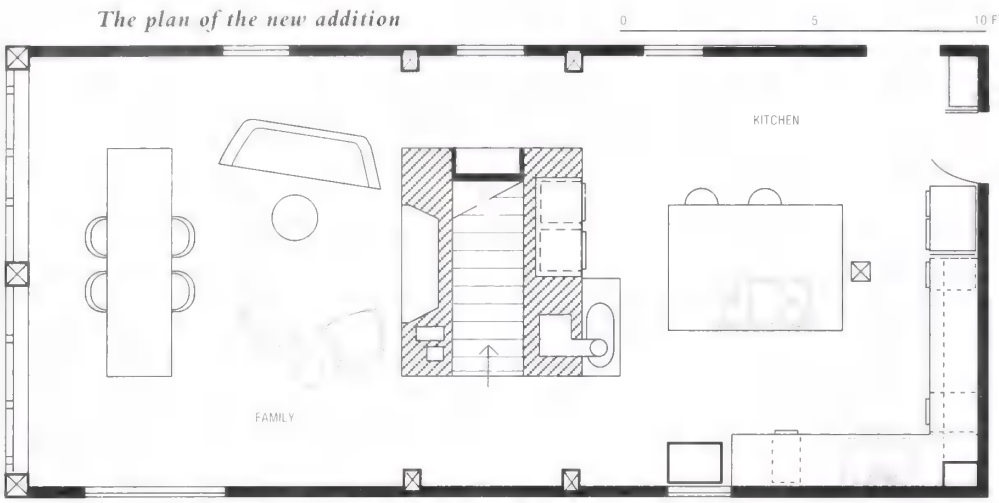
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Continued from page 77

The plan of the new addition



days," Saladino says, "people added rooms onto these old farmhouses telescopically, one after another. The houses were never really finished. In an existential sense, I wanted to give the impression that the house was eternally open in the back, that it could grow."

Inside the original part of the house, the history lesson continues. Jeffrey Casdin and Saladino decided to have all the walls dryscraped—a technique of hand-stripping away all the decades of old paint and wallpaper. Saladino chose not to repaint, repaper or replaster, leaving walls so dappled, corroded and luminous they might have been unearthed in Pompeii. And the colors—the veiny unstable blues, reds, grays and greens that waver with the light—are elusive, mellowed, utterly lost hues that whisper of another time and place. Abstract painters could only burn with envy.

"You have to understand these early paints are wonderful because they are milk-based, almost like a gouache or an opaque watercolor," says Saladino. "By our modern standards, they are inferior, but that is what makes them so beautiful."

The newer part of the house—a 1,500-square-foot, cra[illegible]n-style addition that includes a kitchen, [illegible]-living room, lower level and mud roo[illegible] was built of beams made of new pine, ha[illegible] hewn by a young housewright named Jac[illegible]bon. Described by the Casdins as a Paul B[illegible]unyan type, Sobon went to a fancy urban architec[illegible]re school and now lives in the country, works with antique tools and does only the most meticulous construction work. The posts and exposed beams were fit together by hand. The pegs and dowels holding everything aloft are functional, or as Saladino puts it, "None of that is cinematography. It's all real."

This is not to say that cosmetic tricks are beneath Saladino. In the dining and living room, he put in a massive fireplace where the original one had been. To soften its newness, the brick chimney was troweled with "scratch-coat" plaster tinted with a little instant coffee—and then much of the plaster was swept off with a broom. Now the hearth looks venerable, textured and slightly crumbling.

The furniture in the house is a mix of this, that and the other, all carefully filtered and orchestrated by Saladino. Most of the wooden chairs, country tables and stoneware bowls are things that the family had picked up. But Saladino added a few new pieces of his own design, adding a degree of city polish.

"Sharon is an inveterate shopper with natural good taste," Saladino says, "a compulsive tag sale and auction forager. So basically what I did was edit. I'm more concerned with what's left out than what's put in.

"The George Washington portrait, the American flag and most of the baskets—Sharon had purchased all that, but then I made still lives out of them. Architecture and interior design are all about how you organize things in a beautiful way."

In a front parlor with a wide open [illegible]place, Saladino slipcovered most of the [illegible]dins' antique chairs in crisp white li[illegible] added a black tole tray table, and presse[illegible] old alligator suitcase into service as a co[illegible] table. Framed 19th-century prints of bef[illegible]ered American Indians by McKinney [illegible] Hall line the dappled walls. Sharon C[illegible] whose custom floral design business is [illegible] Casdin Associates, adds fresh flowers to[illegible] room from her productive country garde[illegible]

In an adjacent sitting room, Saladino [illegible] a dressier arrangement of two colorless[illegible] holstered chairs and "shelter sofa" in le[illegible] around a glass and steel cocktail table, [illegible] his own design. This is the only room w[illegible] he papered the walls—an act that wa[illegible] spired by a certain defunct shade of [illegible] flower blue found on some woodwork[illegible] used a striped wallpaper with exactly[illegible] same color. It was another case of b[illegible] faithful to the past, but not imitative.

In a guest bedroom, Saladino let himse[illegible] and actually painted the walls. But the [illegible] sponge-painted in a cinnamon hue, an[illegible] compatible with the 18th-century perso[illegible] of the house. The feeling is reinforced [illegible] pair of reproduction four-poster beds. [illegible] undraped, the hand-carved cherry wood[illegible] lend a wintry austerity. They are cov[illegible] with heavy khaki and cream-colored c[illegible] spreads designed by Saladino and ove[illegible] with a pair of white popcorn coverlets[illegible] cheted by Jeffrey Casdin's grandmother.

Saladino says he didn't have any pro[illegible] mixing a restoration with a renovation w[illegible] remodeling with an altogether new add[illegible] In fact, neat approaches seem to interes[illegible] less than eclectic endeavors. He doesn't [illegible] to be a classicist, or a hopeless romantic, [illegible] primitive. He wants to be all of the above

Renovating the Casdin house "was a [illegible] bit like three-dimensional chess," he [illegible] "You're doing several things at once, an[illegible] play the game vertically through time [illegible] horizontally through space. And you [illegible] stantly do the yin-yang thing, pairing old [illegible] new, smooth with rough, rare with huml[illegible]

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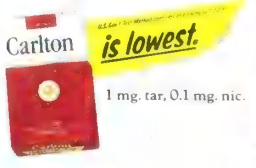
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REMODELING

Good for your kids

When designing a child's room, build in flexibility. Then, have some fun with color



Red-rimmed doors swing open, welcoming friends to Beau and Haley Wollens's room the family's Manhattan loft. The diagonal shelf under the staircase displays stuffed ani

MY OBSTETRICIAN LAUGHED AS I described how we were about to begin renovating our Manhattan loft to add a baby's room. Eight weeks from my due date, my nesting instincts were in full bloom. I was explaining to her that the contractor had assured me the work would take just a week. Later, after three weeks of dust-covered plastic drop cloths, I would recall her amusement. Doctors think they know everything.

If the first lesson in remodeling for a baby is to finish construction well before your infant arrives, the second is to design a room that is flexible. The fourth is, infants are infants for a very short while. If you build a nursery, chances are you will find yourself redecorating once your child is crawling and walking around. The goal is a room that can, with periodic adjustments, can last until the teen years. How?

Think about adjustable shelving so that as a child grows, shelves—higher or lower—can be added for encyclopedias and schoolbooks. Consider modular storage that can be rearranged easily. With flexible closet space, rods can be raised as kids grow, for instance. Good lighting is essential: A central light with a dimmer can be turned up for games and stories and softened for the wind-down before bed. Keep in mind that kids respond to bright colors. And sturdy, straightforward furniture—a decent bed frame and mattress, for example—can last until your child leaves for college.

Ideally, designing for children means designing with them, too. Their rooms should be a reflection of their personal tastes. Anto Torrice, a San Francisco interior designe has a degree in child development and childhood education, believes that kids ca should, be consulted about the major decisions in their rooms as soon as th walking. "If you give children contro their immediate environment early on, them that in a world that often seems control, they can have an impact," says To who with partner Ro Logrippo runs Livin Learning Environments and coauthored *Room: Designing For and With Children.*







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Bright yellow "barnyard" windows (below) give onto the Wolle living room—and serve as a stage f puppet shows and other family theat events. On the kids' side of the wall (left), cubbyholes stow favorite and showcase artwork.



For a 4-year-old boy's bedroom (below), New York architect Marlys H designed open storage and a play lo with a fireman's pole for speedy depar A porcelain wall (not shown) encourages creative scribblings—but k the resident artist from expressing himself on the walls.



To decide how the room should be arranged, draw a rough layout with the help of your child. Encourage him to imagine himself in that room—where he will read, paint, do homework, draw, sleep or just daydream. And don't forget the vertical dimension, says New York architect Christine Bengalia Bevington, who is currently writing a book about housing design for children. "Children love to observe things from different heights so they can know what adults see."

Taking this time to talk to your children is important for many reasons, according to psychologist Lee Salk, Ph.D. It's an opportunity for the family to function together as a family," says Salk, a clinical professor of psychology in psychiatry and pediatrics at New York Hospital–Cornell Medical Center. "When children participate in any decision-making process, they feel important and that helps build self-esteem."

Of course, parents must be the final arbiters when it comes to budget—and to truly questionable taste. Sometimes compromise is the best solution.

When New York City architect Beyhan Karahan and her son were choosing the color of his room, she treated him as if he were a client. Ten-year-old Sinan originally wanted fluorescent green, his favorite color, on every



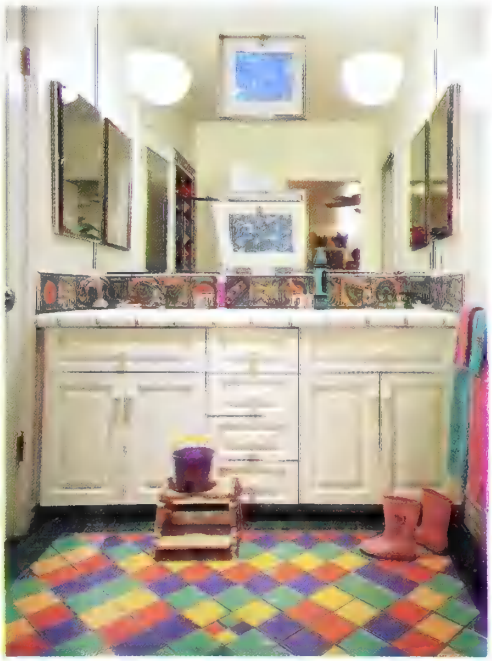
An addition to a Santa Monica ıse (above) included a master bedroom uite for parents and bedrooms and a room for Max and Sara. The colors of terior tiles are repeated indoors. The children's rooms open onto the metric-shaped playroom (right). Light loods in through the many windows glass-block wall. Rowe used the maple ooring found in gymnasiums so that the kids could roller-skate indoors, designed a soft area rug for gymnastics practice (bottom right).

His mother felt that white made more In the end they compromised, using on the interior of his sleep-study loft e only he would see it) and as an accent e room's walls. Together they went to iint store so that Sinan could select the shade he wanted.

or is an important element in the play- of the Benjamin-Engel home (this in Santa Monica, California, designed n-Martin Rowe. In fact, friends of the 's two children "say that they want to y in 'the house with all the colors,'" owe, who is known for his adventurous schemes. Twenty colors are used in the tile and fabrics throughout the house, the space a bright, youthful feel.

ile the Benjamin-Engel playroom was f a 4,000-square-foot addition that also ied a bedroom suite for the parents, leling for *(Continued on page 136)*







Amish quilts were the inspiration for the pattern of the tiled bathroom (left) that Max and Sara share. Rowe designed the abstract backsplash tiles in bright colors.



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Nell Lanman (far left, in Adirondack c welcomes vis to the Gre Revival playh she's expand with her arch dad. After w she climbs ladder and na the loft (lef



It's a family affair

Designing parents find their own kids are ideal clients and inspired collaborators

WHAT SECRET LIES WITHIN THE garden playh[ouse] that sacred preserve of childhood inno[cence]

The vicarious pl[easure] ss of grown-ups.

Parents confess. "I [built] it. I built it for myself," says architect J[onathan] Lanman, who added a hideaway for [his] his preschool-age daughter, to the family [we]ekend place—a shingle-style carriage house on 25 acres in Millbrook, New York. "With two Doric columns on a porch and a perfect pediment above, it's a simple, little Platonic shape, like a Greek temple—an idealized image of a playhouse."

"Jonathan loves to build," explains his wife, architect Debra Wassman, Nell's mother and Jonathan's partner in Trumbull Architects, >



When Jessica Cross, 9, gives playhouse tours, she points out that h swing set doubles as an arbor bloomin with fragrant vines (top). Inside (above four bunks, a loft and yard sale collectib make for cozy tea parties and sleep-ove



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GOOD FOR YOUR KIDS

Continued from page 131

children need not cost a fortune. "I've never believed that money makes a good room," says interior designer Linda Holtzschue, an assistant dean at Parsons School of Design in New York. "Good planning makes a good room. If the layout works, then what you spend is meaningless." Painting or repapering, buying [illegible] bedcoverings or throw rugs can be the [illegible]est and least expensive way to make a [illegible] as a child moves from Old MacDonald [illegible]avy metal.

Above all, t[illegible]e of your child's tender yo[illegible] remodel. Says Holtzschue, "It's vir[illegible] impossible for a teenage daughter and mother to design a room together."

PLAYING IT SAFE

When kids are very young, windows and stairs should be guarded with childproof gates. Window ledges should be narrow so they don't provide a perch for a young child. Use open shelving or cubbyholes so children can put away toys without the danger of lids slamming on little fingers. Avoid sharp-edged furniture.

Sarah Person is a freelance writer in Brooklyn.

FAMILY AFFAIR

Continued from page 134

in Manhattan. "For an architect, it's re[illegible] to finally get to build what *you* want to l[illegible]

More confessions: "I'm fifty-one, [illegible] took me all these years to finally get my [illegible] house," says Conni Cross, a Long [illegible] landscape designer who conceived a [illegible]ture garden cottage—complete with h[illegible]suckle-shaded swing-on-an-arbor—to [illegible] coveted playhouse her cousins o[illegible] decades ago. "We built it for our dau[illegible] Jessica—she's nine and she loves it—b[illegible] really for me."

The parents got precisely what they [illegible]ed—childhood visions built to their exa[illegible] grown-up specifications—along with [illegible] unpredictable bonuses. Their kids [illegible] turned into small colleagues who [illegible] learned that the best kind of play is [illegible] that you love. For two couples who[illegible] their work and and find it necessary t[illegible] the boundaries between home and offic[illegible] family playhouses show off the joys of p[illegible] labor.

"Nell has her own toolbox now," sa[illegible] mother. "She helped paint the wood [illegible] white, her Adirondack chair green; she [illegible] mered the nails. Every weekend they'[illegible] another piece. Now, they're talking [illegible] adding a new addition, a sink and toy [illegible] and, after that—a tree house."

Lanman was delighted to find his [illegible] daughter an enthusiastic collabor[illegible] "When Jonathan first learned we were [illegible] ing a girl, he was a little worried," Was[illegible] remembers. "It was a great surprise to [illegible] a great relief, that he could do every[illegible] with her."

Jessica Cross, another willing appre[illegible] has taken to the horticultural life her p[illegible] promote as owners of Environmentals[illegible] Cutchogue, New York, nursery know[illegible] its educational objectives. Their landsc[illegible] home and playhouse, which blend int[illegible] nursery's demonstration plantings, are [illegible] tinely open for garden tours.

"When Jessica was younger, she d[illegible] like the intrusion of grown-up visit[illegible]

ni Cross says. "But now she loves to show off her playhouse; she wonderful house tours that keep getting better. She likes to flower arrangements, and she also planted all the garden edging lf: pansies, sunflowers, sweet peas...."

oth sets of designers made their playhouses look pleasantly an-. Nell's parents hauled out old columns they'd bought eight ago for $25 apiece. The local lumberyard supplied the story- details: "novelty" wood siding with horizontal bands, plank ers, a Dutch door and cedar shingles.

onni Cross asked her carpenter to mimic the architecture of old ner Goose illustrations: fancy gingerbread gables, roof dormers ng like frog's eyes, wood shakes thick as squiggly pastry cream. used old recycled windows complete with the little glass panes ered by storybook artists. The prickly picket fence and trellises, favored by illustrators, swell with color when pink clematis,

"Everyone likes the playhouse better than the real house," says Conni Cross

pet vines, honeysuckle and climbing roses take turns blooming. ryone likes it better than the real house," says Cross.

oth sets of parents helped decorate the miniature interiors. One day Jonathan Lanman took some applewood and whittled an ondack-style table and chair for Nell. Conni Cross furnished Jes- living room with furniture and collectibles—including antique —combed from yard sales. She covered the windows with ces of floral-print fabrics.

course, Nell and Jessica actually *play* in their playhouses—be- busy sessions of designing, building, planting and decorating. likes to imitate her mother's cooking and serve up dinners at the made table. Jessica and her friends hold tea parties once they've ed the rigorous chores of playing house: cooking, baking, wash- nd hanging the dolls' clothes out to dry on the trellises.

uch as they love their pieds-à-terre, neither Nell nor Jessica n of inhabiting their playhouses for good. Nell likes her hide- best when she's hiding inside with Mom or Dad. Jessica often es girlfriends over for sleep-over parties—with minimal sleeping. oon as it starts getting dark, the kids hear things that go bump in ight, and imagine aliens in the bushes," Conni Cross explains. y come screaming out of the playhouse, flying down the path in pajamas, and into the house again. It happens every time, so always ready to welcome them back."

ra Flanagan is a writer and designer in Bethlehem, ylvania. She is now completing a public playground there.

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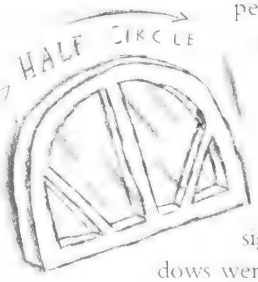
MARVIN WINDOWS ARE MADE TO ORDER.

Window shopping



Half-circle or bay? Metal, wood or vinyl? Here's how to make smart choices for your house

WINDOWS ONCE WERE A GIVEN: They let in sunlight, provided ventilation in good weather, kept out cold and rain. Windows might stick, allow drafts and even leak. But homeowners accepted them and coped by periodically caulking and replacing cracked panes.

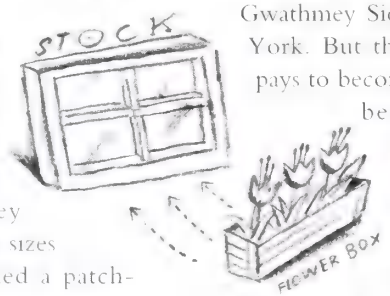


Now all that has changed.

The energy crisis of the 1970s forced homeowners and designers to realize that windows were a major source of heat loss. Manufacturers began to produce windows with higher R-values, an energy rating reflecting a material's resistance to heat loss.

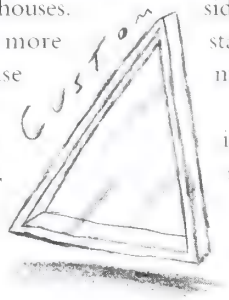
Then the building and remodeling craze of the 1980s spurred a round of design changes. As houses grew larger and more elaborate and as homeowners desired more light in their rooms, the shape, size and placement of windows became more important.

Unfortunately, some homeowners and architects went overboard. They paid too much attention to the R-values and ignored other factors such as air infiltration. They binged on window shapes and sizes so that some facades resembled a patchwork quilt. "I [illegible] would move past the need to put a [illegible], trapezoid, pentoid and Palladian [illegible] in every home," recalls Kim Simons, [illegible] of Chicago Area Millwork Supply, Inc.



In fact, we have. With the current interest in simpler classical design, windows are evolving once again—to marry energy consciousness with traditional shapes. Windows, quite simply, are better-made today. Manufacturers are broadening selections, offering virtually every size, shape and style window, including historic designs like Thomas Jefferson's famous triple-hung invention. Consumers are exercising restraint, selecting windows more sympathetic to one another and to their houses.

"Windows have never been more dominant than they are in house design today," says architect Joseph C. Grasso, president of Scholz Design, Inc., a Toledo, Ohio, company that specializes in residential design.



Of course, there are still those who throw up their hands and leave all the choices to architects and builders, according to Jose Coriano of Gwathmey Siegel & Associates in New York. But this may be a mistake. "It pays to become an informed consumer because of the range of choices in design, material and price," advises Kim Simons. "Think about what's important to you." No single manufacturer or product meets every design and energy need. Homeowners must beware of designers or window dealers who push one brand (possibly to meet sales quotas and receive free vacations and gifts).

How to choose from all the options t[o] Architect Richard Perlstein of Jared Polsk[y] Associates in Larkspur, California, encou[r]ages clients to visit window or lumber showr[ooms] that carry products from different compan[ies] comparison-shop. Windows are usually [stacked] up on the floor or stacked against walls.

However, Perlstein warns homeow[ners] that mixing and matching windows [from] different manufacturers has a definite d[own]side: Products may require differen[t] installation techniques, and the final e[ffect] may be less cohesive.

If a store carrying a range of pro[ducts] isn't nearby, homeowners should [visit] several showrooms to compare the [quality] of glass, sash (the frame holding [the] glass), cladding (the protective [outer] skin), hardware, warranty and pric[e].

For example, homeowners [who] want authentic divided panes (indivi[dual] panes of glass held in place by muntins) [for] the look of a historic window. (Div[ided] panes have the potential, however, for s[ome] air seepage, says Rick Swalwell, P[roduct] Rolscreen's marketing communicat[ions] manager.) If you don't want authentic [divi]vided panes, you can buy windows [with] snap-out muntins or grilles.

Prices generally escalate as features [are] added to the basic stock or standard wind[ow]. A Chicago lumber store quotes: A dou[ble] hung window measuring two feet six in[ches] by four feet nine inches with insulated [glass] and screens retails for about $143. The s[ame] window with a prepainted exterior cost

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another $52, and with removable grilles another $14. "Most owners need to prioritize," says architect Richard Becker of Becker Silverstein Architects of New York and Highland Park, Illinois. The best way is to consider the following while you comparison shop for windows:

DESIGN CHOICES

Hexagonal, trapezoidal, round, half-circle, bowed or bay—whatever shape, size and color you want, some manufacturer probably makes it. Think about what's appropriate for your house. Nick and Evelyn Beilenson walked around their suburban New York neighborhood and looked at lots of windows before deciding what style to use for the addition to the front of their Tudor house. "Originally, we thought we'd go contemporary, then realized it wasn't appropriate and went back to copying the casement windows that were already there," says Evelyn Beilenson.

STOCK VERSUS CUSTOM

Andersen Corp., the world's largest window manufacturer, based in Bayport, Minnesota, stocks inventory to cut delivery time. Other manufacturers, such as Marvin Windows and Door, build standard windows on an order-by-order basis. They and their distributors don't want to carry expensive inventory because consumers demand so much variety.

Manufacturers like Marvin and Pella also make custom windows in unusual shapes and sizes. When demand for one style swells, manufacturers integrate it into their standard lines. "Back in 1980, we had two employees making round-tops," says Susan Marvin, third-generation member of the family that owns the company. "Within two years, we had a hundred employees turning them."

There are times when custom work is still necessary, according to architect Daniel Wheeler of Wheeler/Kearns Architects in Chicago. "For a Victorian we were renovating, an owner wanted to reproduce the window style, complete with weights, chains and pulleys. We hired a local millwork shop because a smaller shop routinely does this work and can coordinate manufacture and installation," says Wheeler.

Custom windows may be more expensive to buy, but they often prove less costly to install. The labor costs for installing a stock window in an opening it doesn't fit can be higher than the cost of having the right size window made.

> Manufacturers have developed kits that allow you to install energy-efficient glass and sashes in existing windows

MATERIALS AND MAINTENANCE

After playing second fiddle to low-maintenance vinyl and aluminum, wood is becoming more popular as a framing material because of its natural beauty and flexibility. Wood can be painted to complement any exterior sheathing (vinyl and aluminum can't, although they come in a choice of colors). Wood windows can also be clad on the exterior in vinyl and aluminum for low maintenance, but left uncovered on the inside for a more traditional look.

Aluminum windows come in both thermal and nonthermal designs for cold or mild climates. Steel remains the strongest material on the market and can support large sheets of glass with small frames and sashes for a flush exterior. However, these windows cause more cold to enter and frames may frost occasionally in severe weather.

ENERGY EFFICIENCY

Windows now help boost the energy efficiency of a house through improved glazing, more panes and protective films. In many cases, they have made storm windows an anachronism, even in the coldest climates.

Choices range from one pane (single glazed); to two panes sealed together (insulated); to three panes with a sun-filtering layer; all the way up to Heat Mirror, Andersen Millwork's trademarked low-E coating that further blocks ultraviolet rays. Other manufacturers such as Andersen have made low-E a standard glazing. Base your decision on climate, exposure, local energy guidelines, which may restrict the ratio of window size to wall space.

A starting point for energy efficiency is a window's R- and U-values, the latter the amount of heat that passes through a material. The lower the U-value, the better the efficiency. "Neither value should be considered definitive because the methods for determining them aren't exact," says Andersen's Bill Proesch. "The value depends on which part of the window is measured—the center, where it's warmest, or the edges, where it's coldest and the window's construction metal. But it's the best information we have."

With so many changes to windows in recent years, how much more can they be improved? Many industry experts believe further advancements will occur in the glazing. Proesch thinks low-E will be refined to screen the sun's radiation more selectively. Susan Marvin believes more alternative materials will be developed. Great Lakes Windows, Inc., of Toledo, Ohio, already has an easy-cleaning glass for replacement windows—it has a nonstick coating that repels dirt. Also available are remote controls to open and shut windows, blinds sandwiched between two panes, and skylights—helpful for people with arthritis or limited mobility. Many of the new developments are

priced. Costs should come down if gh customers demand the features.

RETROFITTING EXISTING WINDOWS

nufacturers have developed kits that al- ou to install energy-efficient glass and in existing windows. Such kits are less to buy and to install than new win- and they leave most interior trim and nding wallpaper intact.

ne average savings in purchasing a kit a new window is between fifteen and y percent," says Kim Simons, a win- distributor in Chicago. A kit for an av- double-hung window runs about $117, ared with $150 for a new window. But ger savings, he says, is on the work rs don't have to do. "No changes have made to interior and exterior walls, which on an aluminum- or wood-sided house can be considerable." There's also a labor savings of as much as 200 percent. Simons says, "A carpenter can do a sash replacement on an average-size house in under two hours."

VINTAGE GLASS

Walk into Salvage One Architectural Artifacts' 85,000-square-foot warehouse in Chicago and you will find more than 1,000 old windows to choose from: etched 19th-century English, stained, leaded, Prairie-style, Art Nouveau, Art Deco. Manager Annie Steinwedell says, "Homeowners have gutted interiors and put up drywall. Now they want decorative embellishment."

Concerned about energy efficiency, some owners buy old glass to mount in their window frames, behind an insulated exterior glass panel. When buying old glass, consider the following:

- Examine the glass for cracks in good light, possibly outdoors.
- Check corners and centers where breaks are most likely to occur. Center breaks are more costly to repair.
- The color of old glass is tough to match exactly, so don't get fanatical about trying to do so.
- If you don't like a certain frame, don't worry. It is easy and inexpensive to replace.
- Prices vary. You can buy a nice old glass window for less than $1,000, and many good examples cost about $250.

Barbara B. Buchholz and Karen Uhlmann are Chicago-based writers who frequently collaborate on design and remodeling articles.



The Good, the bad and the ugly.

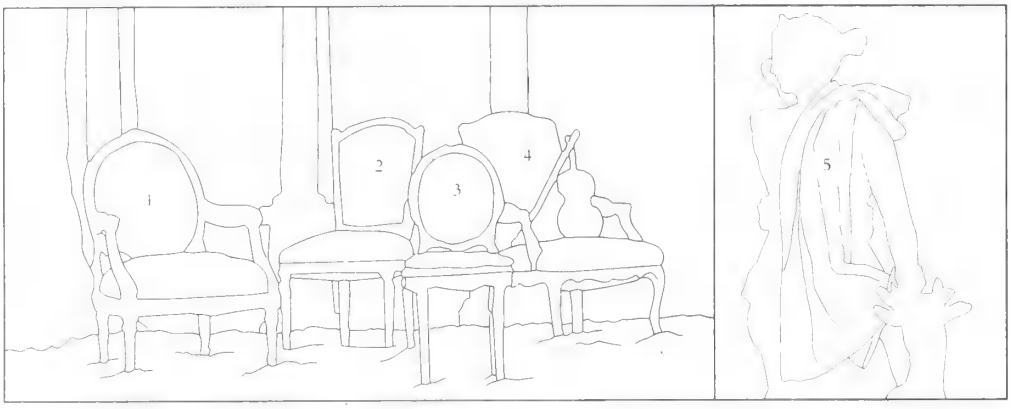
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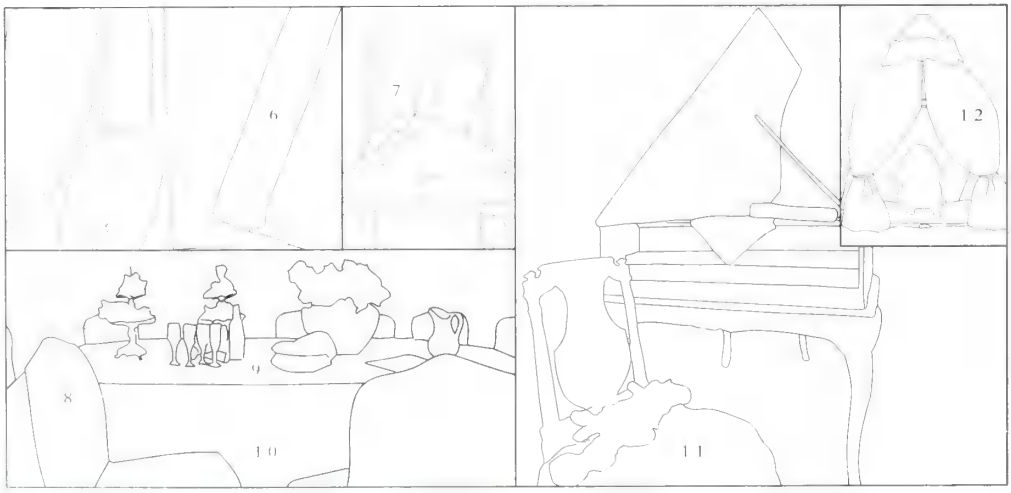
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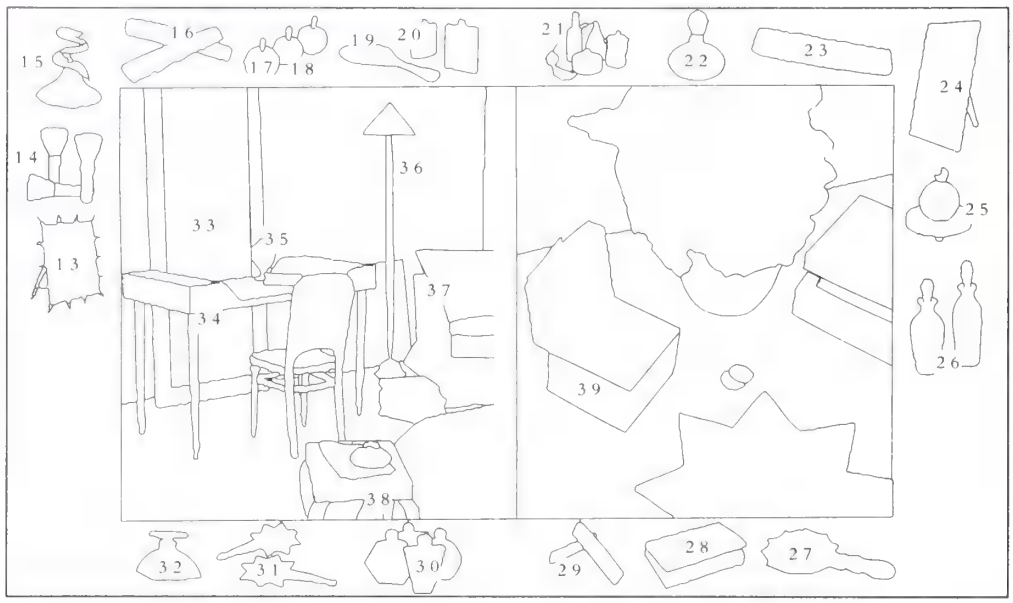
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VIRTUOUS VANITIES

PAGES 104 AND 105

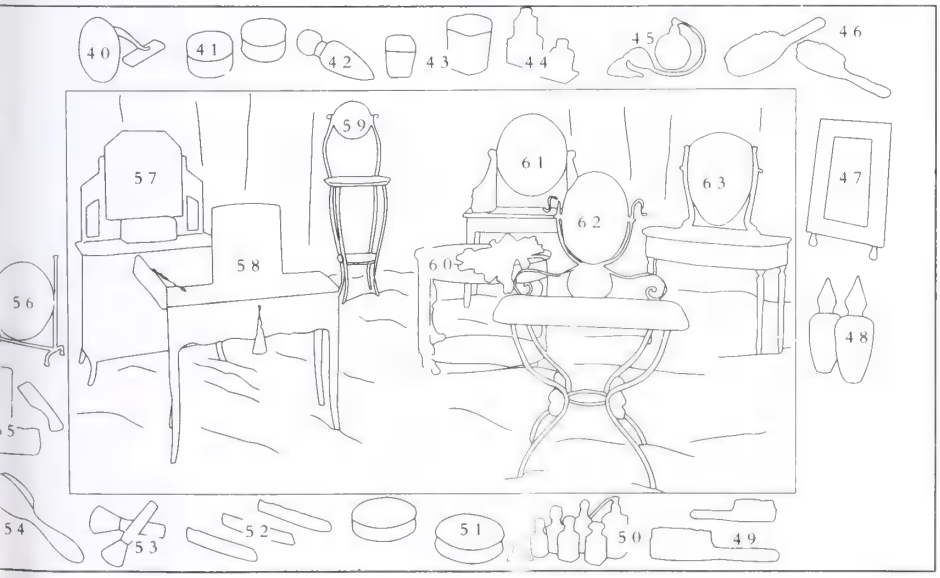
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Perfume bottles, New Glass Gallery (ea.)—$140
Hand mirror, Dampierre & Co.—$89
Ring box, D. F. Sanders—$170
Combs, Museum of Modern Art Design Store (ea.)—$14–$18
Scent bottles, Salvatore Polizzi (ea.)—$220
Mirrors, Dampierre & Co. (ea.)—$88
Perfume, Spellbound by Estée Lauder—$50



33. Mirror, Candide—$3,400
34. Beauty and the Beast vanity, Candide—$3,200
35. Glass vase, Bergdorf Goodman—$295
36. Crackle floor lamp, Driade—$990
37. Low armchair, Shabby Chic—$1,900
38. Lola Mundo table/chair, Driade—$1,410
39. V'E perfume, Versace—$200

PAGES 106 AND 107

40. Pallas mirror, Arc America—$240
41. Jars, Bergdorf Goodman (ea.)—$95



42. Perfume, Paloma Picasso—$90
43. Canisters, Mottura (ea.)—$40-$50
44. Perfume, Liz Claiborne—$45–$165
45. Atomizer, Bergdorf Goodman—$185
46. Beechwood hairbrushes, Barneys New York (ea.)—$19–$25
47. Italian pearwood mirror, Portico—$280
48. Bath products, Romeo Gigli (ea.)—$35–$50
49. Hairbrushes, Museum of Modern Art Design Store (ea.)—$32–$42
50. Perfume bottles, Bergdorf Goodman (ea.)—$75–$175
51. Boxes, Bergdorf Goodman (ea.)—$125
52. Combs, D.F. Sanders (ea.)—$11
53. Beechwood makeup brushes, Barneys New York (ea.)—$16–$18
54. Hairbrush, Barneys New York—$50
55. Combs, Barneys New York (ea.)—$16
56. Vanity mirror, The Phillips Collection—$143
57. Bureau, Whitecraft—$1,000
58. Dressing table, Grange—$2,400
59. Vanity, Tanya Hovnanian—$2,800
60. Oval table, John Widdicomb—$3,400
61. Dressing table, Jim Gill Furniture —$1,150
62. Vanity, Portico—$945
63. Vanity, The Lane Co.—$880

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor

COVER For more information or to contact Clare Potter, write: PO Box 624, Locust Valley, NY 11560.

24 STYLE BEAT *Page 24:* **Bacco,** Italian restaurant owned by brother and sister team Ralph and Cindy Brennan—Bacco, 310 Chartres St., New Orleans, LA 70130; 504–522–2426. **Designers: Ann Holden & Ann Dupuy**—Holden & Dupuy Interior Design, 1101 First, New Orleans, LA 70130; 504–524–6327. **Gold découpage plate,** with fish or shell motifs, by Deux Amis. Suggested retail, $100—Lynn Courtade, Inc. (T), 225 Fifth Ave., New York 10010; 800–544–5966. **Feathers dinner plate,** suggested retail, $57.50—Fitz and Floyd, Inc. (T), PO Box 815367, Dallas, TX 75381-5367; 214–484–9494. **Lafayette faïence dinner plate,** $35, by Glen for Pierre Deux. Available through—Pierre Deux (R), 870 Madison Ave., New York 10021; 800–8–PIERRE. **Silverware,** designed by Jan Axel for Retroneu (M), 225 Fifth Ave., Suite 728, New York 10010; 212–683–9660. Also available through Bloomingdale's or any major dept. store. **Endymion bench,** from the Endymion Series by Goralnick/Buchanan A & D, mahogany with satinwood inlay, ebonized circles, bronze stars, round and star-shaped upholstery tacks, covered in Benga by Intair (custom colors, lacquers and woods available), 56" w., 19½ d., 21½ h.—Randolph & Hein (T), 232 E. 59 St., New York, 10022; 212–826–9898. **Viking Professional Series gas range,** a commercial range for the home. #VGR36-4GD, scarlet red with brass trim, starting price, $3,700—Viking Range Corporation, PO Drawer 956, 111 Front St., Greenwood , MS; 610–455–1200. *Page 27:* **Bulb vases,** available in cobalt, emerald, amethyst and clear glass, $12.50/ea.—Two's Company (M), 33 Bertel Ave., Mount Vernon, NY 10550; 914–664–2277. **Babette café chair** by Flyline, shown in blue, also available in white, aluminum, bronze and hammered black, 33" h., 20½" w., 17" d., $199.95—Lee's Studio (R), 1755 Broadway, New York 10019; 212–581–4400. **Stone sphere,** 12" diameter, $260 plus shipping—Stone Forest (M), 815 Dunlap St., Santa Fe, NM 87501; 505–986–8883. **Arbor armchair,** #7102, wrought iron, shown in antique green, also available in rust or granite finishes, 33½" h. (17" seat ht.), 7" d., 20½" w., $285—Garden Source Furnishings, Inc. (M), 200 Bennett St. NW, Atlanta, GA 30309; 404–351–6446. **Garden edging,** $30/ea.—Thomas-Matthews Antiques (R), 4233-D Howard Ave., Kensington, MD 20895; 301–564–4971. **Versailles border,** #C1301/1C, green and gold on blue/green strié, 7" w., 5" rpt.—Christopher Hyland (T), 979 Third Ave., Suite 1714, New York 10022; 212–688–6121. **Luberon side chair,** wrought iron, verdigris finish, 20" w., 38¼" h., 21" d., $750—Grange (M), 200 Lexington Ave., New York 10016; 212–685–9494. *Page 30:* **Hey Diddle Diddle border** from the Mother and Child vinyl wallcovering collection by Laura Ashley, 10" w., 11 yds. l., $27.50/roll—Laura Ashley (M), 800–223–6917. **Around the World rug,** 6.5' round, 100% wool, $299—Conran's/Habitat, for stores call: 800–3–CONRAN. **Chloe House lamp,** hand-painted (available in pastel, primary and Caribbean colors), house contains a night-light with a regular light through chimney, 18" w., 13" d., 49" h., $225—Fun Furniture (M,R), 8451 Beverly Blvd., Los Angeles, CA 90048; 213–655–2711. **Vienna Collection red cupboard,** 62" h., 21" w., 21" d., available with shelves or as an armoire, $1,190 (shelves), $1,098 (armoire)—Lee's Studio (R), 1755 Broadway, New York 10019; 212–581–4400. Massim (T), Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069; 213–652–1060. **Vintage child's-size rocker,** one-of-a-kind (other similar pieces available) newly reupholstered with vintage western fabric, 100% cotton, 21" h., 20" w., 17" d., $395—Auntie Barbara's Antiques (R), 238 S. Beverly Dr., Beverly Hills, CA 90212; 310–285–0873. **Piggie clock,** hand-colored, flexible metallic plastic, quartz-movement clock, $38 sm., $55 lg.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Duck and sheep pillows** by Judy Lichtenstein, hand-painted, $50 sm., $65 lg., **Red Dog Quilt** by Mary Rattray, handmade, all cotton, $195—all exclusive to Barneys New York (R), 7 Ave[illegible] New York 10011; 212–929–9000. **Colucci stool/storage bin** by Philippe Starck, 18" h. x 15" w. (at base), aluminum, available in red or blue, $306—Driade (R), 212 E. 59 St., New York 10022; 212–888–5375. **Whitco storage wall system** consists of nine different units, shown: **children's coat locker base** (behind boy), #WB106, 48" w., 36" h., 5" d., 125 lbs., $[illegible]; **large storage top,** #WB103, 48" w., 6" h., 12" d., 79 lbs., $295; **bulletin board top** (on left behind telescope), #WB105, 48" w., 36" h., 12" d., 42 lbs., $150; **cubby storage base** (below telescope), #WB104, 48" w., 36" h., 15" d., 113 lbs., $316; **colored tote trays** (one in cubby storage base), #WB109, rugged polyethylene trays available in red, yellow, blue or white, 5 trays per carton (one color), $26 per/carton—Whitney Br[illegible] Co. (M), Box 6[illegible]eene, NH 03431; 800–225–5381.

44 MINIATURE MASTERWORK **Friends Seminary Dollhouse,** 60" h., 51" w., 18½" d. **Rooms designed** by Patricia and Michael Jean, owners of Provence Restaurant; Walter Chatham, architect; Kevin Walz, architect; William Monaghan, architect. Miniature art have been created by Frank Stella, Richard Artschwager, John Torreano, Robert [illegible] Laurie Simmons, Daisy Craddock, Alan Wexler, Bruce Robbins, Christopher [illegible] Jonathon Santlofer and Stephanie Rauschenbusch. Auction to be held on May 16th, [illegible] the benefit of the Friends Seminary PTA. For an appointment, call Ellen Stein at 97[illegible] Bidding will begin at $3,000; telephone bids will be accepted.

48 FLOWER SHOW For more information or to contact Clare Potter, write: PO [illegible] Locust Valley, NY 11560.

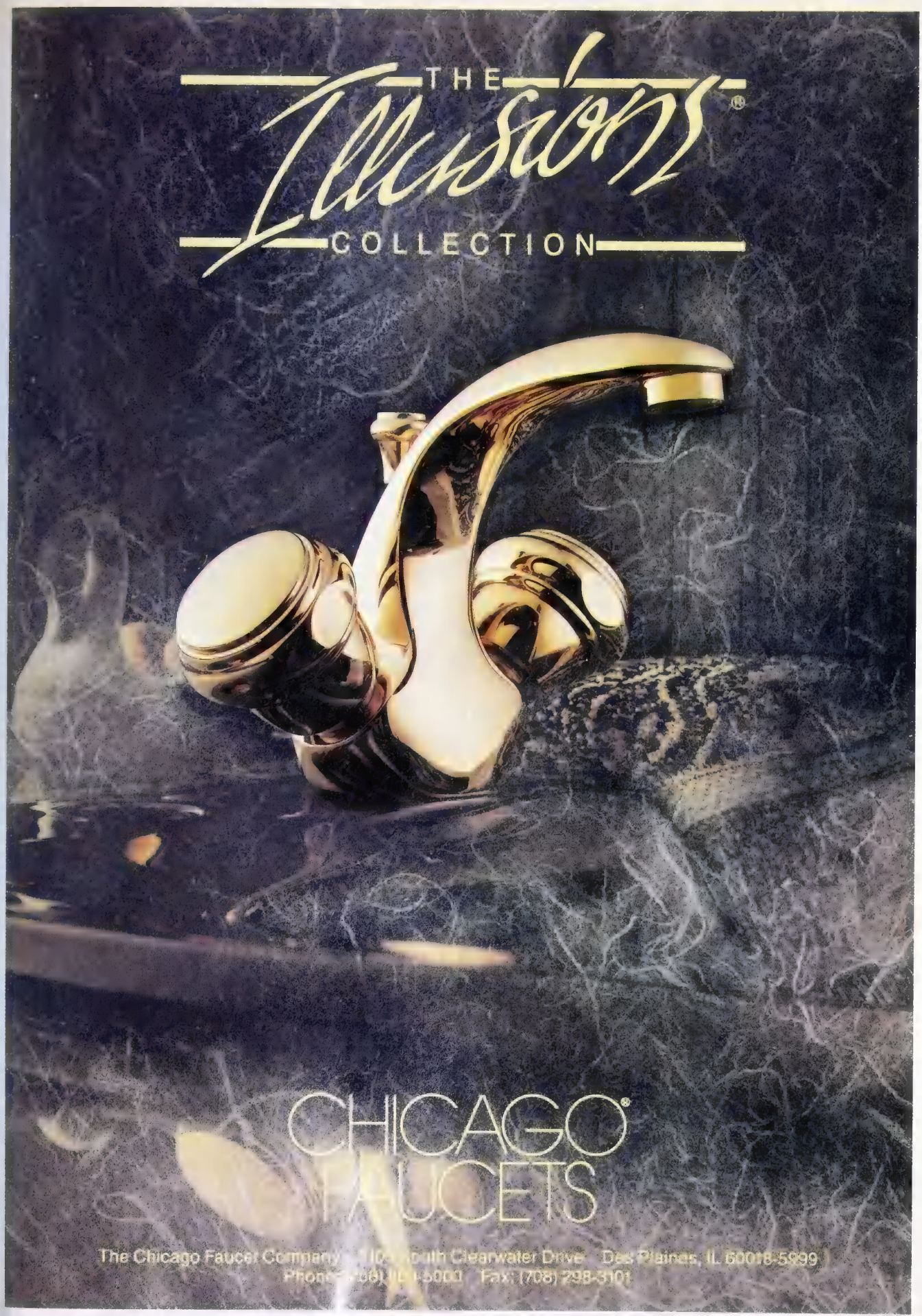
62 GARDEN BONANZA Partners Bunny Williams and John Rosselli--Treillage, Ltd., [illegible] E. 75 St., New York 10021; 212–535–2288. *Top center:* **19th-c. English ornate terra-cotta urn,** $8,000/pr.; *bottom center:* **19th-c. tole ornament,** from the Commodore Hotel, [illegible] *Top right,* overview shot: **lighthouse-style trellis,** 8½" tall, 18" base, custom made by [illegible] lage, $750; **Carved basket cachepot** (stacked under table), custom made by [illegible] $125/ea.; **19th-c. blue-and-white glazed majolica lions,** $8,000 pr; **19th-c. travertine top table with iron base,** $4,500; **Mississippi limestone cupola finials** (at both ends of the table), $825/ea.; **19th-c. stone finial with garland detail** (on floor), $1,200; **wrought iron fern bench,** $3,200. *Top left:* **English hand-thrown terra-cotta pots,** W[illegible] pottery, $75/ea.; **Chippendale twig chairs,** by Nancy McCabe, $500/ea. *Middle:* **Assorted 19th- and 20th-c. vases and pitchers,** $125 to $300. All available through [illegible] lage, Ltd., see address above.

64 DESIGN WATCH: Washington Craft Show sponsored by the Smithsonian [illegible] Committee. Admission $6 for adults and $5 for senior citizens and children under 12. [illegible] mental Auditorium, 1301 Constitution Ave., Washington, DC. **Table,** Wave Goodbody, a limited edition of 100—Thomas Stender, 9339 Boston State Rd., Boston, NY; 716–941–6388. **The Canadian Craft Museum,** 639 Hornby St., Vancouver, [illegible] Columbia, Canada V6C 2G3; 604–687–8266. *Living in Australia,* by Betsy Walter [illegible] Wright, $35, published by Chronicle Books, San Francisco—for mail order 8[illegible] BOOKS. **Greene & Greene Interiors '92,** tax-deductible contribution of $50 for [illegible] tance to eight houses on May 17—The Gamble House, 4 Westmoreland Place, Pasadena, [illegible] 91103-3593; 818–793–3334. **Wave Hill,** 675 W. 252 St., Bronx, NY 10471; 212–549–[illegible] **House Beautiful and Kips Bay Boys and Girls Club lecture series,** for tickets and [illegible] formation call: 212–893–8600. All lectures are $25, and will be held at The New York [illegible] nealogical and Biographical Society, 122 E. 58 St., New York 10022.

66 MAD ABOUT BEADS **Victorian upholstered side chair,** with beadwork centers of [illegible] chrysanthemums and lilies on a turquoise ground; assorted **late-19th-c. beaded and [illegible] work pillows** and footstools, prices for pillows range from $660 to $900; **larger beaded [illegible] objects** up to $3,900—Yale R. Burge Antiques (R), 305 E. 63 St., New York; [illegible] 212–838–4005. Julian Graham-White, Ltd. (R), 957 Madison Ave., New York; [illegible] 212–249–8181. Beaded pillows and footstools range in price from $650 to $1,100. **[illegible] beadwork fire banners, trays, stools; beadwork pillows**—Perry Joyce Antiques, [illegible] Greenbay Rd., Winnetka, IL 60093; 708–446–1132, open by appointment. **Source** [illegible] *History of Beads From 30,000 B.C. to the Present* by Lois Sherr Dubin; Harry Abrams, 19[illegible]

70 SAVING THE SOUL OF A 1762 LANDMARK *Pages 70 and 71:* **John Saladino** [illegible] 63 St., New York 10021; 212–752–2440. **Tray table**—private collection. *Pages 72[illegible]* **Chairs** under trees, Knoll—not available. **Shelter sofa; leather on sofa; coffee table; [illegible] pod pull-up table**—Saladino Furniture Inc., 305 E. 63 St., New York; [illegible] 212–752–2440. **Wing back chair**—private collection. **Chair,** Westgate 1-231-Herringbone, [illegible] 01-0, twill; **fabric on chair,** Westgate 1-2310-Herringbone, 01-0, twill. Baker Furniture [illegible] not available. *Pages 74 and 75:* **Draped table; white quilt; floor lamp**—private collection. **Column lamp** on draped table; **19th-c. antique tin tray and stand** used as coffee table, [illegible] Saladino Furniture Inc., see address above. *Pages 76 and 77:* **Sofa,** design by John Saladino, [illegible] not available. **Fabric on sofa,** Westgate 1-231 Herringbone, 01-0 twill—not available. [illegible] **dow treatment**—not available. **Chairs; drum table**—private collection. **Stove**—[illegible] collection. *Pages 78 and 79:* **Chairs; beds; spreads**—private collection.

90 MURPHY'S MAGIC *Pages 90 to 97:* **Design firm:** BAM Construction/Design, [illegible] 1422 Second St., Santa Monica, CA 90401; 310–393–3252. **Principal:** Brian Alfred [illegible] **Designer in charge:** Fro Vakili. **Project team:** David Woo, Bernardo Pinto, Julie [illegible] Lauren Friedman. **Structural engineer:** Joseph A. Perazzelli P.E., 710 Wilshire Blvd., [illegible] 405, Santa Monica, CA 90401; 310–458–8154. **Contractor:** Michael Clark, 805–65[illegible] **Landscape design consultant:** Steven A. Ormenyi, 2014 S. Supulveda Blvd., Los [illegible] CA 90025; 310–478–0778. **House size:** 3,810 sq. ft., lot size: irregular 22,100 sq. ft. [illegible] *materials*—corrugated fiberglass; steel trawl stucco; 6" clapboard; steel and wood frame. [illegible] **tom stainless steel and custom glass**—Simon Maltby, 519 Santa Clara Ave., Venice, [illegible] 90291; 310–392–5246. **Metal and glass gate**—Ali Acerol, 1618 Euclid St., Santa [illegible] CA 90404; 310–450–5898. **Roof,** corrugated galvanized steel and built-up roof. *Interior [illegible] rials*—gypsum board; white maple plywood; ½" tempered glass. **Windows,** steel sash [illegible] system. **Doors,** steel-framed French doors—Coast to Coast (M), Chino, CA; 714–597-[illegible] **Floors,** polished concrete slab with aluminum expan. joints. **Recessed can lighting** [illegible] Lighting, Inc. (M), 2001 S. Mt. Prospect Road, PO Box 5065, Des Plains, IL 60015[illegible]


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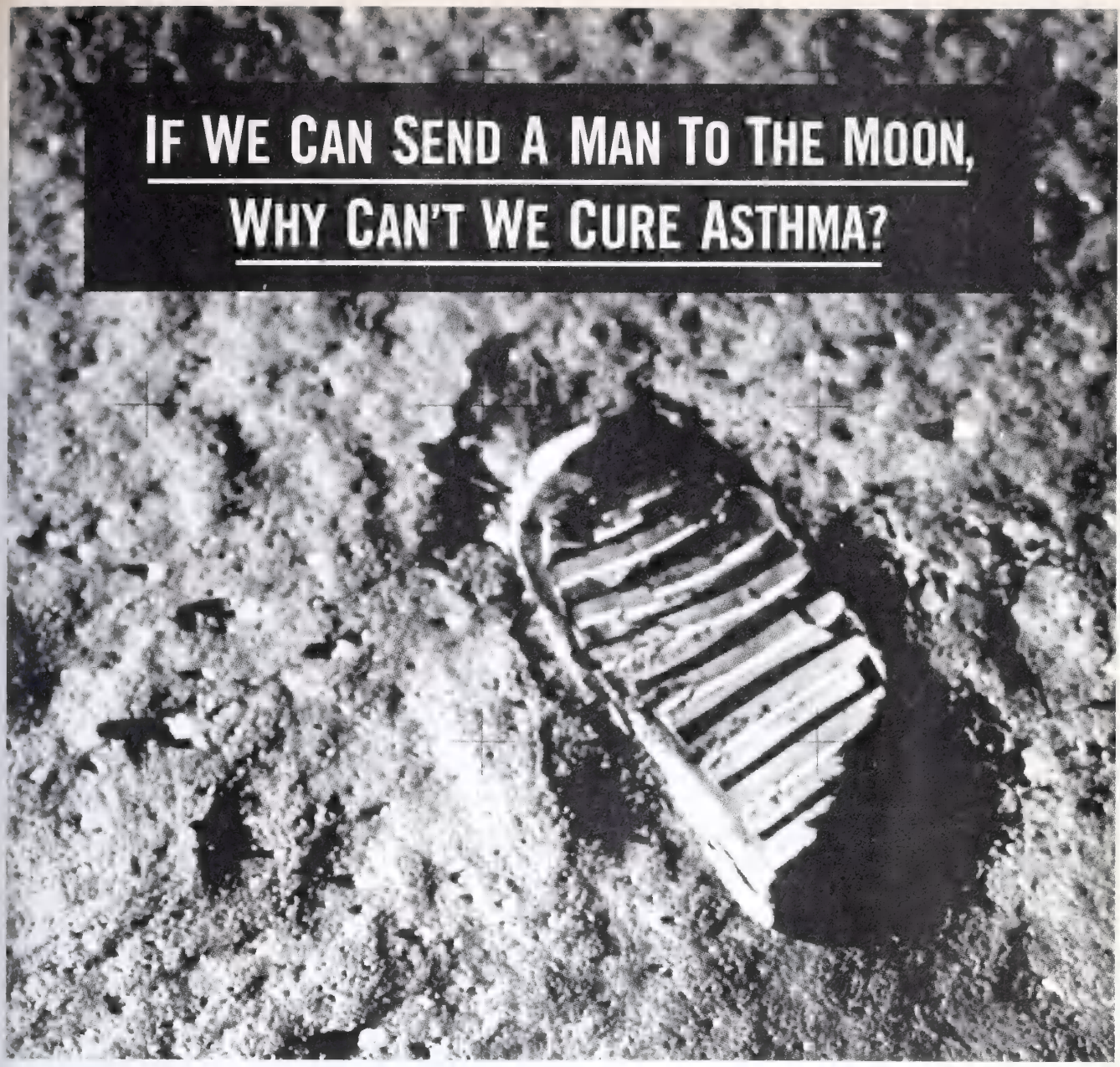
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PNSB/H2



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PNSB/H4

27–9880. **Hardware**—Baldwin (M), 841 E. issing Blvd., Reading, PA; 215–777–7811. **Fire-** custom made based on the traditional 18th-century rd design. **Kitchen appliances**—Gaggenau (M),)–827–4872 for more information. **Bathroom fix-** sandblasted Julia Collection by Horus (M) available Bath (R), 156 N. Robertson Blvd., West Holly- CA 90048; 310–855–1516. *Pages 92 and 93:* **Brick** y Ali Acerol, see address above. **Persian rug**— ab Imports (R), 186 Pacific Design Center, 8687 e Ave., Los Angeles, CA 90069; 310–657–3671. **An- clock; sofa,** $5,683; **wing chairs,** $6,144/ea.—Po- h Lauren Beverly Hills (R), 444 North Rodeo Dr., Hills, CA 90210; 310–281–7200. **Antique gold ndles,** similar, $310—Shabby Chic (R), 1013 Mon- anta Monica, CA 90403; 310–394–1975. **Floor** designed and made by BAM Construction—see ad- ove. *Pages 94 and 95:* **Storage units,** stainless steel icated "material handling equipment"—Metro g Corp. (M), 424 E. 52 St., New York 10022; 8–6393. **Slipper chair,** $931, with **coffee linen er,** $900; **settee,** $3,185—Polo/Ralph Lauren Bev- ls (R), see address above.

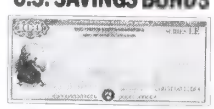
ÂTEAU ESPRIT *Pages 98 and 99:* **Fabrics through- d chairs on this page by Brunschwig & Fils**— wig & Fils (T), 979 Third Ave., New York 10022; 8–7878. All fabrics through Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 5–0184. For retail prices see Prices and Sources pages. *right:* **Volière Chinoise,** #50195.01, 100% cotton, 56" vertical repeat. Shown on oval-back Louis XVI **capin Cotton Print,** #50163.01 on Louis XVI din- chair, **Hermine Ottoman,** #40161.01, 100% vis- 5" w., 1½" repeat, 2½" horizontal repeat, on Louis tit chair; **Clemence Woven Plaid,** #40129.01, otton, 55" w., 13⅛" repeat, shown on Régence chair. : Photographed in front of the Temple of Love at **estbury Gardens,** PO Box 430, Old Westbury, NY 516–333–0048. **Ansaldo Poggi violin,** c. 1962— Chin, 250 W. 54 St., Suite 708, New York 10019; 2–3626. **Antique music stand**—Newel Art Gal- 25 E. 53 St., New York 10022; 212–758–1970. *Pages 101: Location of following pages:* **Château de Thoiry,** Yvelines, France; 011–33–1–3487–5225. *Fabric draped e:* **Tapisserie, Cotton Print,** #79273.04, gold, otton, 54" w., 10½" vertical repeat available through wig & Fils (T) and Anne Mullin Interiors (R). *Pages 101: Fabric shown on title page of book:* **Guirlande ry,** #40231.01, red and green, (also shown on other book in blue and green, #40234.01), 100% cotton, 22" repeat, 27" horizontal repeat (the other fabrics uments not available); *fabric rolls on seat of chair:* The bric is the document that inspired Brunschwig & Fils' **ue Ottoman,** shown in white with pink and black 40165.01, 100% viscose, 55" w., 1½" repeat, 2½" tal repeat; *fabric for dining room chair slipcovers:* **Aris- Cotton and Linen Print,** #50124.01, Green and one slipcover shown is same pattern in red, .01), 36% cotton and 64% linen, 45" field with 4" on both sides, 27½" repeat. *Tablecloth fabric in dining* made of 2 Brunschwig & Fils fabrics) Top made of **nce Woven Plaid,** #40124.01, 100% cotton, 55" 5" repeat. Sides of tablecloth made of **Thoiry Ver-** 50061.01, 100% cotton, 54" w. 36" vertical repeat. available through Brunschwig & Fils. **Dining chairs,** f 18th-c. originals by Horteaux, can be made special or more information call or fax—Château de Thoiry, Yvelines, France; 011–33–1–3487–5225. Fax 1–3487–5412. **Tablecloth and napkins,** designed by Vicomtesse Annabelle de La Panouse, copyright Thoiry Actions, available in late spring/early summer 92 through—Emilio Robba, 520 Madison Ave., New York 10022; 212–319–5766; Emilio Robba, 29-33 Galerie Vivienne, 75002 Paris, France Paris, 011–33–1–4261–7143. Also available through Château de Thoiry, 78770 Yvelines, France; 011–33–1–3487–5225. Fax: 011–33–1–3487–5412. *Fabric draped in foreground on chair:* **Scapin Cotton Print,** #501601.01, 100% cotton, 54" w., 39" vertical repeat. Available through Brunschwig & Fils. *Pages 102 and 103:* Dining chair slipcovered in **Aristoloche Cotton and Linen Print,** #50124.01, Green and gold, 36% cotton and 64% linen, 45" field with 4" border on both sides, 27½" repeat. Available through Brunschwig & Fils (T) and Anne Mullin Interiors (R). *Pages 102 and 103:* Reproduction 18th-c. animal bed made of **Tapisserie Cotton Print,** #79277.04, sea-green, 100% cotton, 54" W., 10½" vertical repeat. Available through Brunschwig & Fils. Animal bed designed and produced by Annabelle de La Panouse, copyright Thoiry Actions, available through—Château de Thoiry, 78770 Yvelines, France; 011–33–1–3487–5225. Fabric on walls is the original document that inspired Brunschwig & Fil's **Volière Chinoise,** (shown in pink on chair at Old Westbury Gardens). Available through Brunschwig & Fils (T) and Anne Mullin Interiors (R). **Reproduction 18th-c. dining chairs; slipcovers in Aristoloche Cotton and Linen Print** (see above information). **Workroom:** Michelne Pasquier, Tapissier Decorateur, 31 rue de Quiberon, 78310 Maurepas, France 011–33–1–3050–5032. **Brunschwig & Fils fabrics available through**—Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184; M.A. Jackson & Co., Ltd., Yellow Monkey Rd., Rte 35, Cross River, NY 10518; 914–763–9400.

104 VIRTUOUS VANITIES *Pages 104 and 105:* **Beauty and the Beast vanity,** natural maple wood with felt top (also available in other finishes and with a leather or all-wood top), opening side compartments, and hand-carved wood handles with glass gems, 4'2" l., 2' w., 2'9" h. (custom sizes available), $3,400; **The Long Look gilded mirror,** hand-carved maple wood, 27" w. x 78" l. (also available in other finishes and sizes), $3,200—Candide (R,M), 720 Greenwich St., #6D, New York 10014; 212–206–0309. **Chair**—private collection. **Crackle floor lamp,** natural, $990—Driade (R), 212 E. 57 St., New York 10022; 212–888–5375. **Low arm modern chair,** shown in white denim, $1,900—Shabby Chic (R), 93 Greene St., New York 10012; 212–274–9842. **Lola Mundo table/chair** by Philippe Starck, $1,410—Driade (R), 212 E. 57 St., New York 10022; 212–888–5375. *On dressing table:* **V'E Versace perfume in Calamaio cube,** shown in Lucite, $200 (also available in Baccarat crystal, a limited edition of 200 per/yr., $3,000)—Available at the following stores: Bergdorf Goodman, Saks Fifth Avenue, I. Magnin, Neiman-Marcus, Macy's. **Wavy blue vase** by Glass House, $120—New Glass Gallery (R), 345 W. Broadway, New York 10013; 212–431–0050. **Hand-blown glass vase,** in lavender, 10" tall, $295—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212–753–7300. **Ring box and hand mirror** information to follow. **Accessories, clockwise from left: Torch metal mirror** by Intentional, 8" x 10" (also available as a frame in 5" x 7" and 2" x 3"), with mirror, $185—Available at the following stores: Fred Segal Melrose (R), 8100 Melrose Ave., Los Angeles, CA 90046; 213–651–1800; Niedermaier (frame only) (R), 900 N. Michigan, Chicago, IL 60611; 312–266–7077. **Colored makeup brushes,** $11.50/ea.—Barneys New York (R), 106 Seventh Ave., New York 10011; 212–929–9000. **Romeo Gigli perfume,** 1.7 oz. spray, $45—Available at the following stores nationwide: Saks Fifth Avenue, I. Magnin,>



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Neiman-Marcus, and Marshall Fields. **Black and white plastic and fabric combs,** $11/ea.—D.F. Sanders & Co. (R), 386 W. Broadway, New York 10012; 212-925-9040; 952 Madison Ave., New York 10021; 212-879-6161. **Green and blue, and yellow and red perfume bottles** by Jim Holmes and Deborah Doane, #70884, #70883, $98/ea.—Museum of Modern Art Design Store (R, MO), 44 W. 53 St., New York 10019; 800-447-6662. **Black and white spotted perfume bottle** by Chatham Glass, $98—Barneys New York (R), 7 Ave. at 17 St., New York 10011; 212-929-9000. **Wooden hand mirror,** $60—D.F. Sanders & Co. (R), 386 W. Broadway, New York 10012; 212-925-9040; 952 Madison Ave., New York 10021; 212-879-6161. **Wooden perfume flasks** by Annick Goutal, small $374, large sold as a set which includes: handmade wood pen, pencil, recycled stationery, beeswax candle, Eau d'Hadrien fragrance and refill bottle, and ink, $662 set—Barneys New York (R), see address above. Robert Greenfield's: **pewter bottle,** $90; **pewter cone atomizer,** $210; **pewter boxes (large and small),** $120/ea.—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Ellen Tracy perfume,** ¼ oz., $75—Available at Saks Fifth Avenue and Nordstrom throughout the country. **Faux tortoiseshell comb,** $12—Barneys New York (R), 7 Ave. at 17 St., New York 10011; 212-929-9000. **Miss Donna Mirror** by Philippe Starck, $920—Driade (R), 212 E. 57 St., New York 10022; 212-888-5375. **Twergi powder compact,** 1930s revival, by Alessi, $195—available at Alessi shops at: Bloomingdales, 1000 Third Ave., New York 10022, 212-705-2000; By Design, Beverly Center, 131 N. La Cienega Blvd., Los Angeles, CA 90048; 310-652-9230. **Red and blue perfume bottles** by Wilke Adolfsson, $140/ea.—New Glass Gallery (R), 345 W. Broadway, New York 10013; 212-431-0050. **Gold and aqua hand mirror,** $89—Dampierre & Co. (R,T), 79 Greene St., New York 10012; 212-966-5474. **Ring box** by Willan F., $170—D.F. Sanders (R), see address above. **Beechwood combs** by Widu, large, #71133, $18; small, #71132, $14—Museum of Modern Art Design Store (R, MO), 44 W. 53 St., New York 10019; 212-708-9888. **Glass scent bottles** by Salvatore Polizzi, shown are hexagon, square, inverted pyramid, and circle shapes, $210/ea.—Salvatore Polizzi (M), 5055 West Jefferson Blvd., Los Angeles, CA 90016; 213-731-6390. **Star hand mirrors,** handmade, $88/ea.—Dampierre & Co. (R,T), see address above. **Spellbound perfume** by Estée Lauder, 1 oz. perfume, $200 (Eau de Parfum spray, 3.4 oz. $50)—Available at better department stores throughout the country. *Pages 106 and 107:* **Dressing tables, shown left to right: Bureau with mirror** from the Hill Club Collection by Cynthia Gibson for Whitecraft, #1857-02, rattan with smashed bamboo veneers and antique brass caps, 31½" w., 16" d., 57½" h., $1,000; **bureau box,** #1857-01, $88—Whitecraft (M), PO Box 380309, Miami, FL 33138; 305-757-3407. **Marie Antoinette dressing table,** modeled after the original from the Carnavalet Museum in Paris, solid cherry-wood, 30¾" w., 28¾" h., 18½" d., $2,400—Grange (M), 200 Lexington Ave., New York 10016, 212-685-9494. **Michelle dressing table** by Tanya Hovnanian, limited edition of 8, hand-forged steel and marble, 6' h., $2,800—Tanya Hovnanian (R,T), 5117 W. Adams Blvd., Los Angeles, CA 90016; 213-938-6523. **Oval side table** from the Russian Collection by John Widdicomb, #5550, #569 finish, cherry solids, karelian birch, and maple burl veneer, 30" w., 22⅞" d., 26" h., $3,4[illegible]—Available at ABC Carpet & Home (R), 888 Broadway, New York 10003, 212-473-3000; for other stores contact: Jo[illegible]dicomb (M), 601 Fifth St., Grand Rapids, MI 49504; [illegible]59-7173. **Green dressing table** by Jim Gill Furnitu[illegible]lable in custom colors, handcrafted of wood, beveled mirror, 42" w., 21" d., 30" h. (scaled-down version also available for children), $1,150, including an upholstered bench COM (not shown)—Jim Gill Furniture (M), 33951 Spinnaker Dr., Lillian, AL 36549—205-962-3165. **Italian wrought-iron vanity,** glass top and oval mirror, 32" w., 50" h., 18" d., $945—Portico (R), 379 W. Broadway, New York 10012; 212-941-7800. **Half round vanity** from the America Collection by Lane, #255-45, distressed warm brown maple finish, maple solids, curly maple veneer, 38" w., 16" d., 30" h., vanity mirror, #255-06, 21" w., 2½" d., 26" h., $1,040 set (mirror and vanity)—The Lane Co. (M), PO Box 151, Altavista, VA 24517; 804-369-5641. **Accessories, shown clockwise from top left: Pallas mirror** by Patrick Naggar for Arc America, polished cast-aluminum frame and handle, ebonized walnut base, 8¾" d., 8¼" h., 11¼" d., $240—Arc America (M), 2345-A Harper St., Jacksonville, FL 32204; 904-359-0618. **Silver and gold glass jars** by Judicane, $95/ea.—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Paloma Picasso perfume** (purse spray, .25 oz., $90—Available at fine stores nationwide. **Almost round gold leaf canisters,** ceramic, small, 5¼" h. x 3" w.; large, 7¾" h. x 4¼" w., $40-50 sugg. retail—for stores contact: Mottura (T), 390 Swift, Unit 1, South San Francisco, CA 94080; 800-257-5300. **Realities perfume** by Liz Claiborne, 3.4 oz. Eau de Toilette (right), $45; 1 oz. perfume, $165—Available at fine stores nationwide. **Round blue ball atomizer** by Robert Greenfield, $185—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Beechwood hairbrushes** by Natura, large $25; small $19—Exclusively at Barneys New York (R), 7 Ave. at 17 St., New York 10011; 212-929-9000. **Italian pearwood mirror/picture frame** (removable mirror can be replaced by beveled glass to make a picture frame), 19" h., 12" w., 10" d., $280—Portico (R), 379 W. Broadway, New York 10012; 212-941-7800. **Romeo Gigli body oil** (right), $50; **bath and shower gel,** $35—Available at the following stores nationwide: Saks Fifth Avenue, I. Magnin, Neiman-Marcus, Marshall Field. **Beechwood hairbrushes** by Widu, flexible wooden peg bristles, large, #70987, $42; small, #70988, $32—Museum of Modern Art Design Store (R,MO), 44 W. 53 St., New York 10019; 212-708-9888. **Gold perfume bottles** by Judicane, from left to right: **gold squares bottle with rectangular stopper,** small $75; large $85; **gold bubble bottle with round stopper,** $85; **oval gold bubble bottle with oval stopper,** $85; **gold check bottle,** $98; **gold check bottle with atomizer,** $175; **silver and rose round porcelain boxes** by Judicane, $125/ea.—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Plaid combs,** $11/ea.—D.F. Sanders & Co. (R), 386 W. Broadway, New York 10012; 212-925-9040; 952 Madison Ave., New York 10021; 212-879-6161. **Beechwood makeup brushes** by Natura, large $18; small $16; **polished wood hairbrush,** $50; **Beechwood combs** by Natura, comb in foreground, $13; other combs, $16—Exclusively at Barneys New York (R), 7 Ave. at 17 St., New York 10011; 212-929-9000. **Pivoting vanity mirror,** #T394, hand-distressed and oxidized, hand-wrought iron, 14" x 14" overall, $143—The Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, NY 11101; 718-482-7676.

108 PLUM FARM RECLAIMED *Pages 108 to 115:* **Mike Bell** (T), 12-110 Merchandise Mart, Chicago, IL 60654; 312-644-6848; 60 E. 10 St., New York 10003; 212-598-4677. **Architectural design**—Evan LeDuc, Development Services, 2566 M 63 North, Benton Harbor, MI 49022; 616-849-3507. **18-c. French oak mantel** from Normandy; **French Normandy clock; dining table; 18th-c. French parquet floor panel on steel base; antique tapestry pillows**—Mike Bell, see address above. White cotton duck fabric on sofas—Lee Jofa (T), 9[illegible] Ave., New York 10022; 212-688-0444. *Dining roo[illegible]* **c. pine armoire** from Bordeaux; **collection of [illegible] pitchers** from Provence, **Tuscan olive oil pot** [illegible] pitchfork); **17th-c. Aubusson tapestry** on wall [illegible] pot)—Mike Bell, see address above. *Gazebo:* **Stee[illegible] dining table,** available with glass top in any size[illegible] Bell, see address above. **White wicker bistro chair[illegible]** cek (M), PO Box 225, Station A, Richmond, CA [illegible] 800-227-2538. **Antique fabric pillows**—Ma[illegible] (R,MO), 1101 E. Francisco Blvd, #C, San Raf[illegible] 94901; 415-457-4606. *Guest cottage:* **Blue-and-[illegible] checked fabrics**—Pierre Deux (R), 870 Madiso[illegible] New York 10021; 212-570-9343. **Butcher block** [illegible] Mike Bell, see address above. **Wooden swivel** [illegible] Miller and Smith Antiques, Lakeside, MI [illegible] 616-469-2048. **Steel canopy beds**—Mike Bell, see[illegible] above. **Astor bedding**—Ralph Lauren Home Co[illegible] (M), 1185 Ave. of the Americas, New York [illegible] 212-642-8700; available at Polo/Ralph Lauren and [illegible] partment stores. *Bottom bedroom:* **Striped throw** (o[illegible] Luke; **breakfast sham on chair,** Ryan; *on far be[illegible]* **skirt,** Barney; **striped comforter,** Luke, and **flat** Luke Border; **fitted sheet,** Ryan; **blue checked pi[illegible]** bed, Bessie Blue; **European sham,** Barney; **blu[illegible] white-checked cotton bed blanket,** Bessie; *on [illegible]* **Bedskirt,** Luke; **comforter,** Barney—Ralph Laure[illegible] Collection, see address above. **Sink,** set into antique[illegible] pine chest of drawers; **19th-c. French iron bed[illegible] bamboo table**—Mike Bell, see address above. **Ch[illegible]** bedseat and pillows, Hollyhock—Lee Jofa (M), see[illegible] above. **Rocker**—Olde Tyme Shoppe (R), Saw[illegible] 49125; 616-426-8191.

116 SAUCING THE FISH **Blue flower dinner pla[illegible]** pourri, by Bill Goldsmith Design, $67.50—Goldsmit[illegible] (M); for information call 212-686-0808. **White-h[illegible] platter** with blue rim, $78; **rainbow dinner plate,** [illegible] etri (M), PO Box 460, Hillsborough, NC [illegible] 919-732-5933. **Small platter,** with yellow and b[illegible] Monet, $300; **all-white dinner plate,** $96—availabl[illegible] Tiffany & Co. stores, or call 800-526-0646. **Blue-r[illegible] dinner plate,** $25—Wolfman-Gold & Good Compa[illegible] Greene St., New York 10012; 212-431-1888.

128 GOOD FOR YOUR KIDS: *Page 128:* **Architect** Wollens, Architect, 350 Hudson St., New York [illegible] 212-366-6777. *Page 130:* **Architect:** Marlys Hann[illegible] tect, 52 W. 84 St., New York 10024; 212-787-168[illegible] *131:* **Designer:** Van-Martin Rowe Design, 195 [illegible] wood Ave., Pasadena, CA 91107; 818-577-4736.

134 FAMILY AFFAIR: *Nell's house.* **Architects** [illegible] Wassman and Jonathan Lanman, Trumbull Archite[illegible] Lafayette St., New York 10012; 212-226-5331. **Par[illegible] charge:** Jonathan Lanman. **House size:** 5' x 10', [illegible] the porch. *Exterior materials:* **Roof,** Cedar shingle; 8" [illegible] siding. **White paint stain,** California stain. *Interior [illegible]* Exposed 2x4's. **Custom windows** by Jonathan L[illegible] Trumbull Architects—see above information. [illegible] **doors**—custom-made. **Floors,** western cedar d[illegible] **Paint,** exterior enamel—Pratt & Lambert (M), 25 [illegible] Dr., S. Edison, NJ 08817; 908-985-07[illegible] 1-800-441-4750. *Jessica's house.* **Designer:** Conn[illegible] Box 730, Cutchogue, NY 11935. **Builder:** James M[illegible] Southold, NY 11971. **House size:** bunk section, 6' s[illegible] main area 8' x 10'. *Exterior materials:* wood-frame, ced[illegible] board. **Roof,** wood shake. *Interior materials:* **Floo[illegible]** with green deck paint—Benjamin Moore & Co., 51 [illegible] Ridge Road, Montvale, NJ 07645; 201-573-960[illegible] working drawings including plans, elevations, section[illegible] lumber list, send $30 to Conni Cross, see address abo[illegible]



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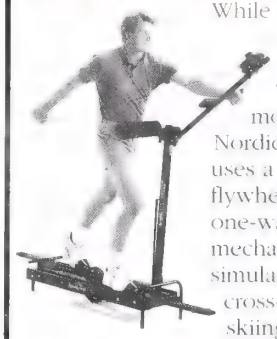


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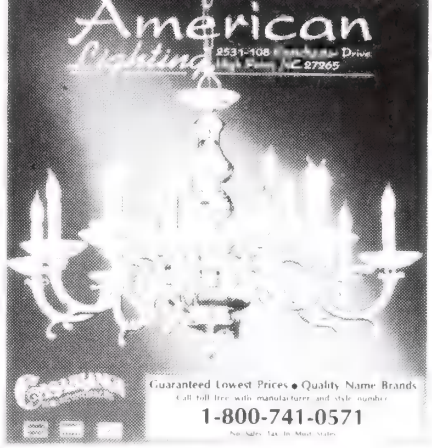
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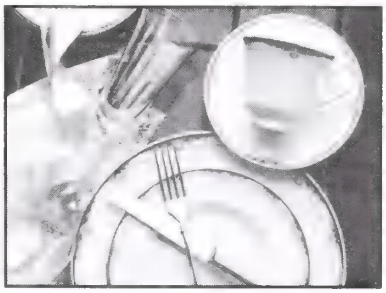
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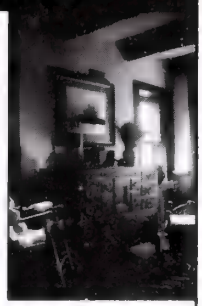
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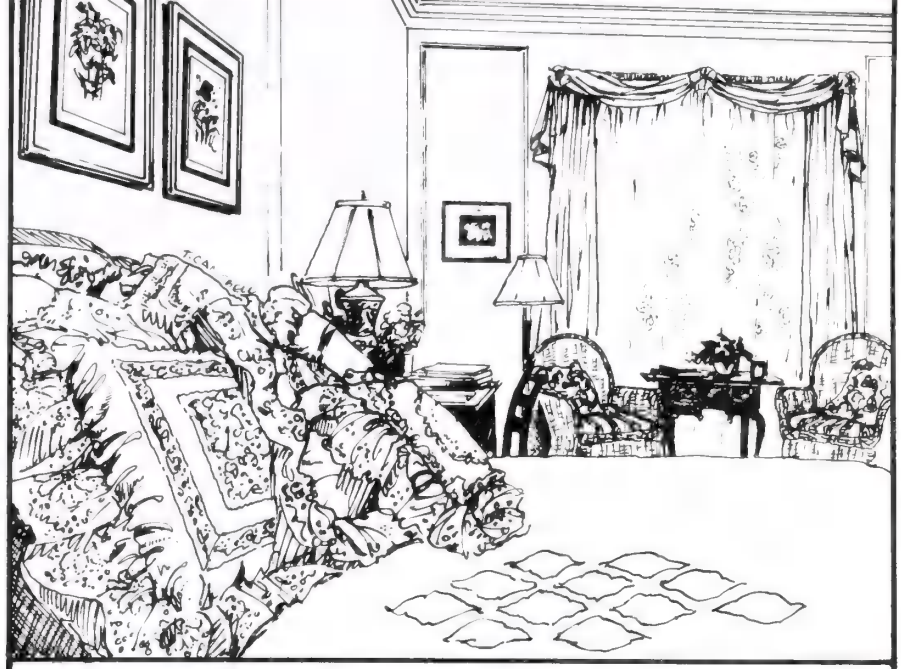
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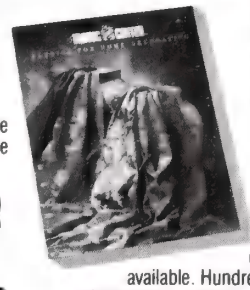
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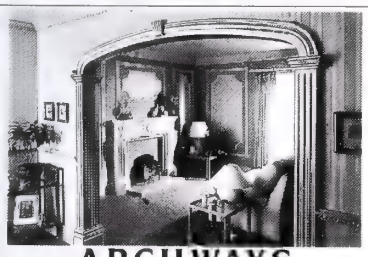
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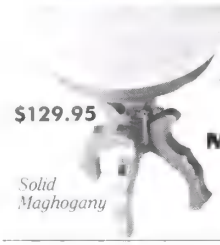
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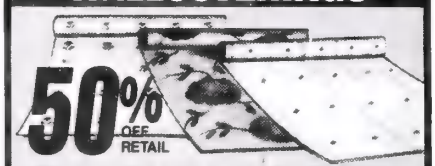
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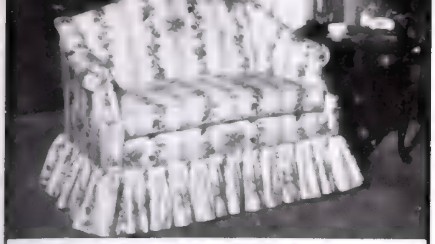
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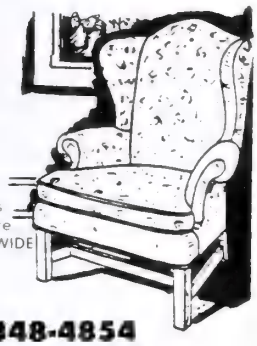
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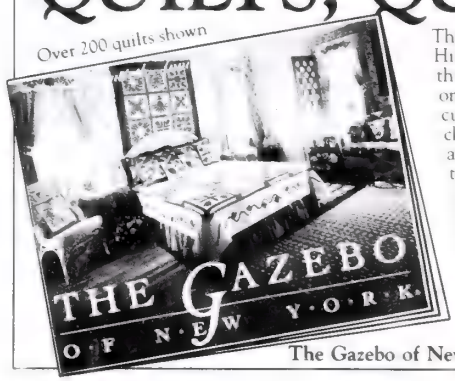
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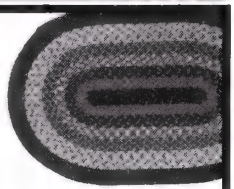
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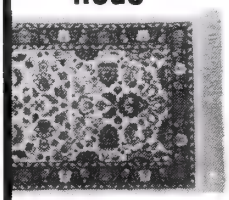


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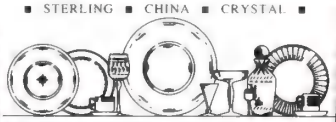
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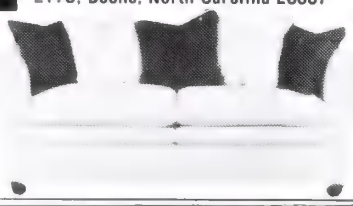
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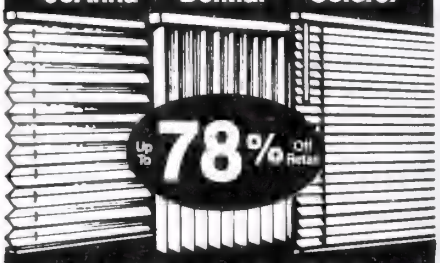
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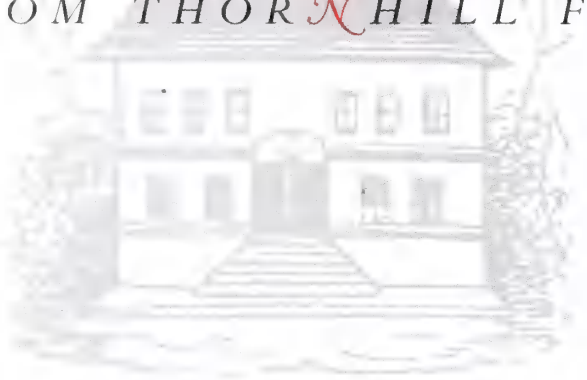
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BY FRANCES NEEDLES

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Our Grand Hotel

IN THE MIDDLE OF OUR apple orchard at Thornhill there is a tree house painted bright blue and crowned with white blossoms in the spring. In the fall, if you stand on its deck, you can pick enough apples to make a pie. And when our grandchildren come to visit this is their first stop, even before the hug and kiss. It is their house, their territory.

What they don't know is that their grandmother has claimed squatter's rights. It's not in the lease, but I probably climb the ladder more than they do. I read there, I write, I watch spring come with all its green finery, I watch the final chapters of fall with its changing foliage. I make big plans in this small house.

Since we all enjoy this Maryland tree house so much, I thought, Why not build a summer playhouse for our grandchildren in Vermont? Tom wasn't convinced. I had to give this new playhouse a little more force. "Why don't we build what I call a folly," I said to him, "that some will see in old English gardens as a solitary tower, or a small [illegible] asked a professor friend for [illegible] and. He said, "A folly is essentially decoration. Perhaps a place for tea, an image of some other age. A conversation piece."

This new playhouse would fill that bill and more. Tom surrendered and I gave my design to John Irons, a creative carpenter in our town of Charlotte, for a simple small wooden house with a peaked roof over a narrow porch—tall enough for Tom to stand in and large enough for lunch or tea or overnights on folding cots.

It took us until the end of August to finish the new Hardie folly, which now sits in a dell behind our house, framed by towering pines. This is a house that John built, painted inside and out by a crew of six—our four grandchildren and ourselves. The colors are the same as our house—beige with a bright red door and white trim.

"I *love* projects," said five-year-old Meriwether, who was beginning to sound dangerously like her grandmother, Tom thought. She and I painted the floor a dark green, and the next day we sponged it with white. Albert, ten and taller, painted the door.

Although the house is built of new lumber, it is made up of many recycled prizes from the past. Albert's door was left over from a 1790s house that our son Todd restored. We had found the small porch columns in the cellar of an 1836 house we once owned in Nantucket; I couldn't part with them when we left. John supplied the two 1911 front windows, and the top half of the back wall is a broad storm window that braved Victorian winters.

> It's tall enough for Tom to stand in and large enough for overnights on folding cots

It may have taken us this [illegible] to finish the little house bec[ause] on some days our crew faile[d] show up. But isn't that nor[mal] It was the good old summer[time] and Albert went fishing, M[er]wether had swimming less[ons] and there is nothing Edith [Hamilton] better than reading in our h[am]mock. Eager to be done wit[h] I started giving usually-for[bid]den sweets as paychecks [when] they could hardly wait to [get] up those paintbrushes. A [final] bouquet was added by Joh[n]'s garden of painted lilies [and] morning glories on either sid[e] the house.

On one of the last evening[s] summer, we had a picnic di[nner] party to celebrate. We all s[at] a circle around the playhous[e] little chairs and big chairs, [ad]miring our project. Maybe it[']s folly, but to me it is the be[gin]ning of new summer fun[s] years to come. A conversa[tion] piece, yes, but more than a [de]coration. This is a grandchildr[en's] playhouse that we've christe[d] Grand Hotel. And I'm alre[ady] plotting: One of the shelv[es] reserved for *my* books.

June

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ON THE COVER: In an attic aerie, sky-blue walls contrast with the lively pattern of Wamsutta's Nantucket Rose and an eclectic array of flea-market discoveries. See page 108. Photograph: Kari Haavisto.

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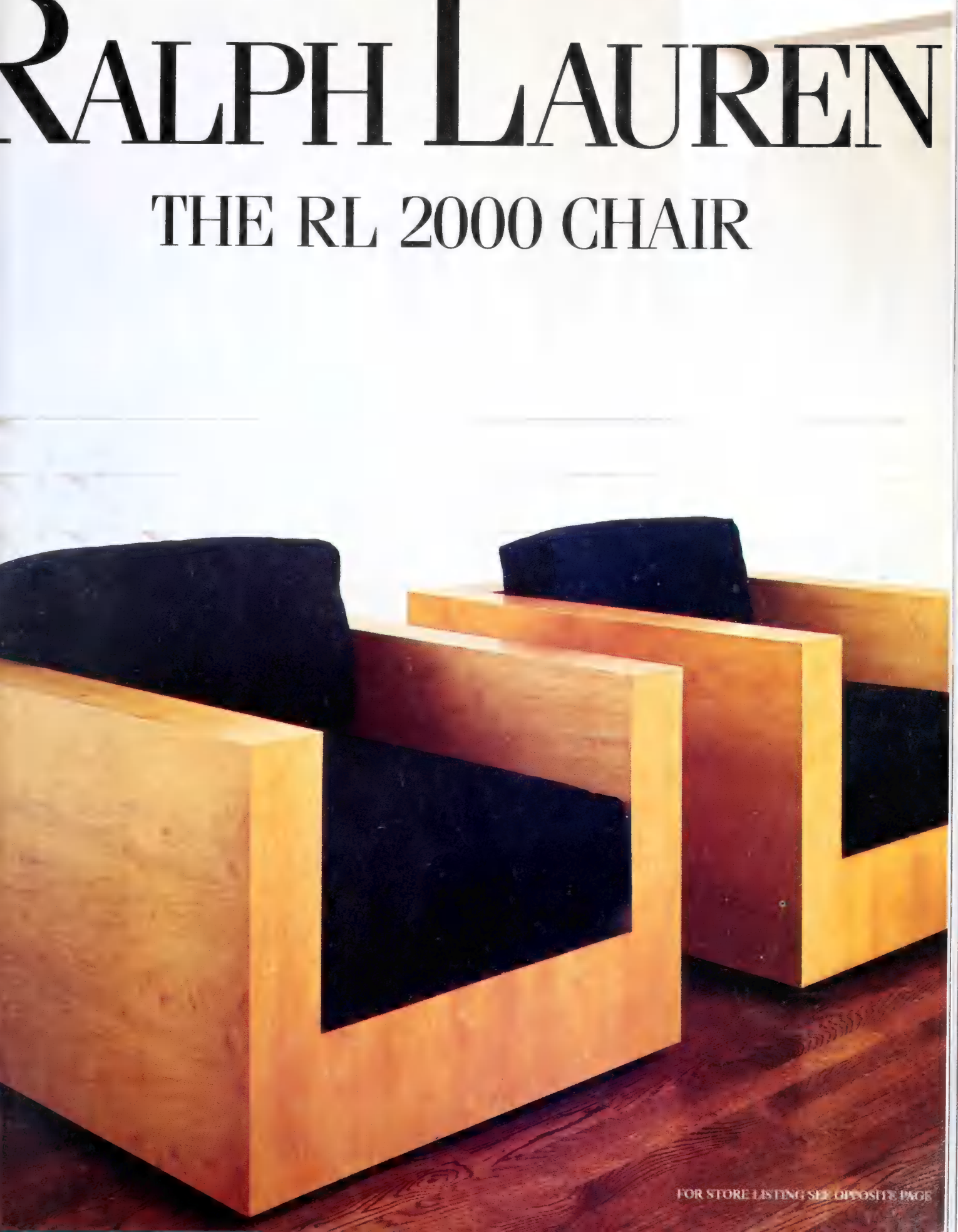
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RALPH LAUREN

THE RL 2000 CHAIR



View from the inner city

ON SATURDAY MORNINGS, THE aloneness feels like a gift. I sit in the kitchen, content to stare out the back window at the lavender border I planted along the driveway, letting the coffee wake me.

I do my best thinking in this room, where so many achievements surround me. Every surface here is my doing. I look at my kitchen walls and know that the ninety-year-old wainscoting wears a natural finish because I spent four months of weekends on my knees, stripping and scraping. Faux granite was my spray-paint solution to the problem of worn cabinetwork I could not afford to replace; adding a granite-look chair rail was a last-minute idea that pulls the room around me like a cozy shawl.

I know I will never take another house this seriously. This may be my maiden voyage in home ownership, but I am transforming my Cleveland, Ohio, inner-city wood-frame house into the personal statement of a lifetime. I am committed to honoring the integrity of this building by obliterating all traces of the family who lived here before me—people who covered walls with contact paper, buried the original 1910 wainscoting (narrow, vertical boards of yellow pine they had first painted green, then pink) under cheap paneling and carpeted the entire first floor with variegated brown-and-orange shag.

Most of my changes were made during the first year here. I was driven. Every evening and weekend I tore into this place, pulling down, nailing up, painting, making it mine. Every week brought more "firsts," each a bold stroke that I was sure everyone would applaud. The first time I changed the oil in my new lawn mower, I couldn't wait to phone my sisters with the details. When I finished the ceramic-tile backsplash in the kitchen, I hosted a dinner party just to show it off. For a solid year, my homeowning heroics were the best gossip I knew.

I cried only once in this house, over a botched kitchen floor. I had seen a fabric floor in a magazine and I wanted one. Nobody could convince me this was a stupid idea. After two tries, many calls to designer friends and an expenditure of about $400, my cotton ticking floor still bubbled and yellowed. I gave up, ripped it off and painted the old linoleum floor white with black stenciled elephants around the edge to complement the faux-granite cabinets and chair rail. Since the "fabric floor" has become a family metaphor for failed experiments (as in, "Uh-oh, looks like we've got another fabric floor here").

Taking on a house in the inner city, alone, had not been a personal dream. I am a single woman, and a writer for *Cleveland* magazine—gratifying work, occasionally even exciting, but not very lucrative. Buying a house on my own would have been comically irresponsible. But then an editor friend in New York asked me to help her edit some manuscripts in my spare time; the project snowballed, and my bank account grew by $20,000 in five months.

I was renting a second-floor apartment in a sedate, largely white neighborhood near the edge of the city where quietude and tidiness prevailed. Property owners rarely spoke to each other. My landlord was an authoritarian sexist retiree whose every conversation was marked by slurs about a black family down the block. Living near him and his bigotry oppressed me and I wanted to move.

I was also about to turn forty, and



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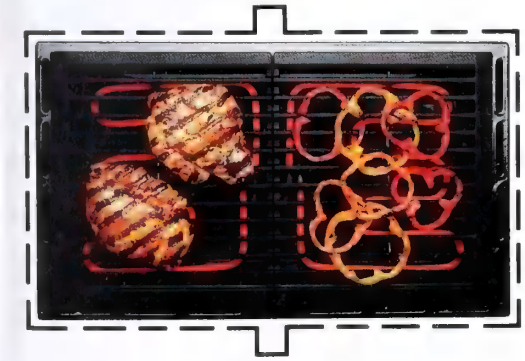
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something like dread had settled over me. I loved thinking of myself as a career woman in my thirties; forty seemed so drab and final, and I couldn't stop it from happening. I needed to do something positive and adventurous.

I had my $20,000, so I set out to buy a house. It had to be inside the city limits, partly because I need the stimulation of a city's bustle. Writing is solitary work; when a writer also lives alone, the isolation can be paralyzing, so the sounds of screen doors slamming and mothers yelling at their kids are welcome. It also makes economic sense to buy in the city. An urban pioneer can still find a fixer-upper for $15,000.

Mostly, though, I insist on city living because of the diversity and hospitality one finds in such neighborhoods. Homogeneous suburbs designed for escape do not interest me. I grew up in Akron, "the rubber capital of the world," about fifty miles south of Cleveland. Ours was a working-class neighborhood where everyone seemed connected. No one gave much thought to privacy; neighbors were people you talked to every day. They knew your business and sat on your front porch to tell you theirs. If you were at a friend's house at lunchtime, your friend's mom simply fixed an extra sandwich.

I looked for that sense of community in my new neighborhood, but it was just as important to me to fall in love with the house itself. Fortunately, I found both.

My sisters, Carol and Margie—one older, one younger, both married with families—knew my requirements and they drove the streets with me looking for the perfect combination. I wanted a big front porch with spindles and pillars, a backyard, a sit-in kitchen, and, even buying alone, four bedrooms (my bedroom, a home office, a spare bedroom, and that quintessential luxury, a room where I could keep the ironing board set up). And I could only spend $30,000.

The search took three months. The first time I walked into my vestibule—a vestibule!—I thought, this place feels solid, like the house I grew up in. And there was character here. Huge oak pocket doors in perfect condition separate the living and dining rooms and both these rooms have bay windows. A pantry off the kitchen has glass-front cupboard doors. A great oak ball tops the newel post, and the claw-foot bathtub runs almost the length of the bathroom.

What makes visitors gasp, though, is my mantelpiece of varnished oak, embellished with carved leaves and fruits. I have never seen wood so magnificently crafted, even in picture books. Two oak shelves hang above and below a massive beveled mirror, drawing the eye to nine-foot-tall cove ceilings. Staring at the workmanship in that mantel for the first time, I stroked the rich wood, longing to scrub it clean with Murphy Oil Soap. That mantel symbolized what I knew my new home would mean to me: I would center myself here, spend solitary winter evenings by the hearth absorbed in a new Tom Robbins novel. Everyone in my life would see it as part of my identity.

> For almost thirty years, I had wanted to grow some of Grandma's berries in a yard of my own

Making that happen, I soon learned, would take a lot of my time and all of my savings. I stayed in my apartment for a month after buying the house; I wanted to paint all the rooms and put in new carpeting before the furniture came. Most of the sixty-odd items on my job list were cosmetic tasks I could handle myself ("Paint closets first!"), but a few—dedicated circuits for the microwave and computer, roof patch, extra phone jack—called for a contractor's skills.

I learned as I went, and along the way I reinvented my social life. When I lived in an apartment, I rarely invited friends over for an evening. We might have had a glass of wine there on the way to dinner, but my home wasn't truly mine and was almost never the destination. These days, I entertain every two weeks or so—informal affairs, usually. I'll cook up some pasta and make a Caesar salad and a few of us will watch *Murphy Brown* a *Northern Exposure*. Or on a summer nig we'll relax outside on my Adirondack cha (my first new-house purchase), under t sweet gum tree I planted.

And I have begun special new traditio here. One of my favorite childhood memor is of picking my grandmother's black raspbe ries at her house in Akron. Ignoring the dee painful scratches from the thorny vines th crisscrossed our arms, the four of us—m brother, sisters and I—used to press o blinking back tears, until every dar purple jewel was picked and in Gran ma's bucket. We were rewarded with the berries we could eat, swimming sugar and fresh cream. I was 12 wh Grandma died, and my Uncle Joe re cued some of her bushes before t house was sold. For nearly thirty yea it has been in my mind that when I f nally owned a house, I would gro some of Grandma's berries in my own yard.

I called Uncle Joe two years ago, the wi ter after I bought my house. That March, ju before they emerged from dormancy, I tran planted the berries. For four months I nu tured the bare canes, weeding, watering an cultivating faithfully. I waited. The day the sprouted green buds, I ran for my camera an took photos to show Uncle Joe that I hadn killed my share of the family treasure.

Pale pink clusters of fruit began appearin near the end of June. My family was comin for the July 4th holiday, and I prayed for per fect timing. My prayers were answered. Th morning of the Fourth, my bushes bor dozens of ruby-colored berries, and by noo the sun had ripened them to a deep purpl My mother ceremoniously picked the firs berry and then my nieces and nephew pounced—the fourth generation of giggling scratched-up Mihalys to reap the berry crop.

Most of my seven nephews and niece spend at least one weekend with me ever summer. Emily, the three-year-old, come more often because she lives nearby. Emil and I have our rituals for these visits, memory making activities that happen only in thi house: picnic breakfasts on the window benc in the vestibule where we can wave at

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neighbors and stray animals as they pass; "work" sessions at my computer; a game she invented with my elephant collection.

My nephews prefer to visit when the Cleveland Indians are playing a home game at the lakefront stadium downtown—a seven-minute drive from my house. All the family visits me more than when I lived in an apartment. The whole clan spends the day after Christmas here, and from time to time my mother comes up from Akron for a weekend getaway; she says it does her good to sit in someone else's kitchen for a change.

And, just as I had hoped, my neighbors have become a part of my life. Nearly every summer night, there is a neighbor sitting on a porch, ready to share a beer and catch up on street news. Two months ago, a Lebanese family bought the house to the right of mine. The mother cooks more than her family can eat and she is forever at my door with another exotic plate of greens or soup, challenging me to guess the ingredients. Her oldest son mows my lawn, front and back, for five dollars, and her four-year-old named his kitten after me.

Sitting on my front porch, I, with my Czech and Yugoslav heritage, can see not only the home of the Lebanese family but also those of a Filipino couple, a Mexican family, an elderly Latvian woman, a Vietnamese family, a gay black couple, and, because so many hill people migrated to northern cities from Kentucky and West Virginia to find work after World War II, six houses inhabited by families of Appalachian descent. All but two of the residents own their own houses—all, like mine, purchased for $30,000 or less.

When the elderly couple on my left sold their house last summer, neighbors met on porches and fretted, worrying who the new, absentee landlord would rent to. I tried to distance myself from the anxiety but I should have worried. My new neighbors turned out to be an honest-to-goodness band of gypsies. They were an outgoing bunch, asking everyone on the street if they could borrow tools, a phone, a blanket, whatever they needed that day. And they were boisterous, singing and playing music several nights a week until dawn. ("We hold prayer services," one little girl told me. "We're Christian people.")

Their yard quickly filled with car engin rusty fenders and old tires. On laundry d shirts and pants and towels were draped ov the shrubbery in front. The street looked though Sanford & Son had moved in, and one had the nerve to confront them—least all me, living alone on the property line. *Cleveland* magazine, coworkers, suburbani all, relished this development. For fi months, until the gypsies finally moved our Monday-morning planning meetings gan with some tale of my weekend in neighborhood. Occasionally, someone wou ask if I "still feel safe there."

Safety, however, isn't something I thi about often. The one time I screamed here the sight of a mouse scampering across kitchen floor), two large men were on porch in a minute, one armed with a rifle thanked them for their concern and quick sponse, and asked "Rambo" to please lea the gun at home next time. The gun was u settling, but the incident reminded me th neighbors here do watch out for one anothe

I know people associate the inner city wi drugs, street gangs and random violence. It true that some pockets of the city—of a city—are dangerous places, especially for single woman. But before I bought this hous I studied local precinct reports, talked to oth homeowners on the street, and felt confide that I was committing myself to a stab neighborhood.

When I approach my next landmark birth day, I'm sure I'll still be here, and I will thi about my grandmother's advice to her daug ters: "Never live in a house for more than t years. You'll get too attached to it." I alread understand her warning. I cannot imagi someone else owning my glorious fireplace.

But this is not the year to imagine the ne owner. There are too many firsts still on th list, here in this house where the best of m becomes...well, becomes.

Mary E. Mihaly has been senior writer at Cleveland *magazine for four years. She is the author of* Getting Your Own Way, *a book for teenagers, and has written for teen magazine.*

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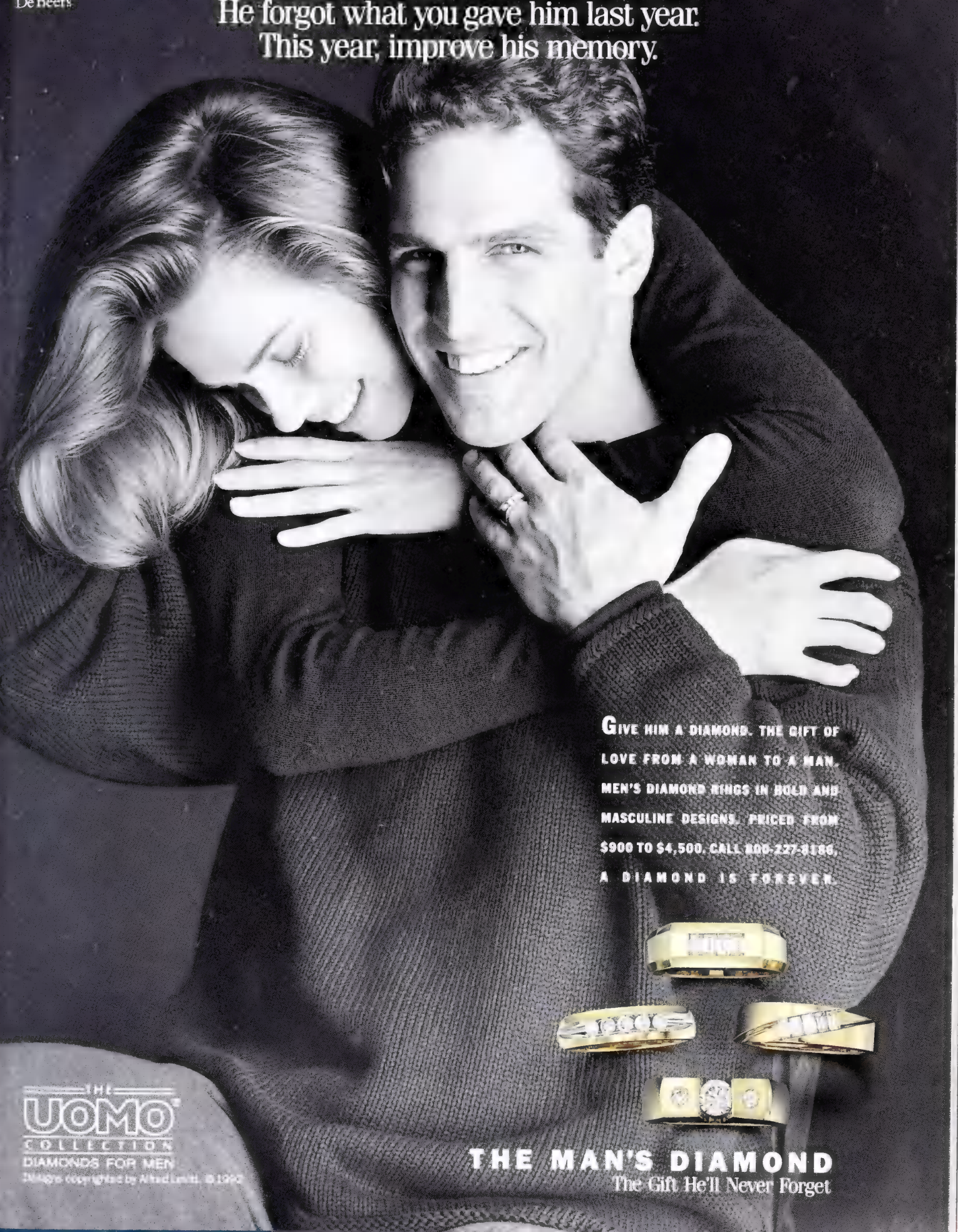
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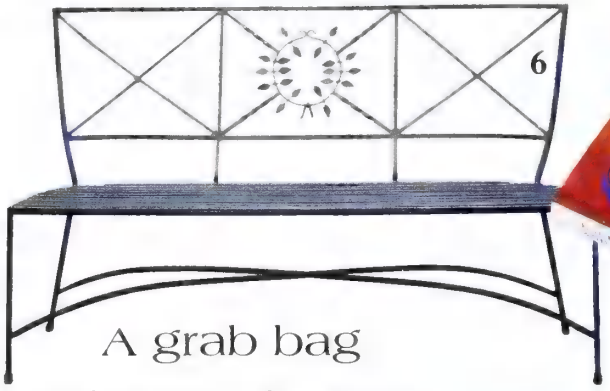
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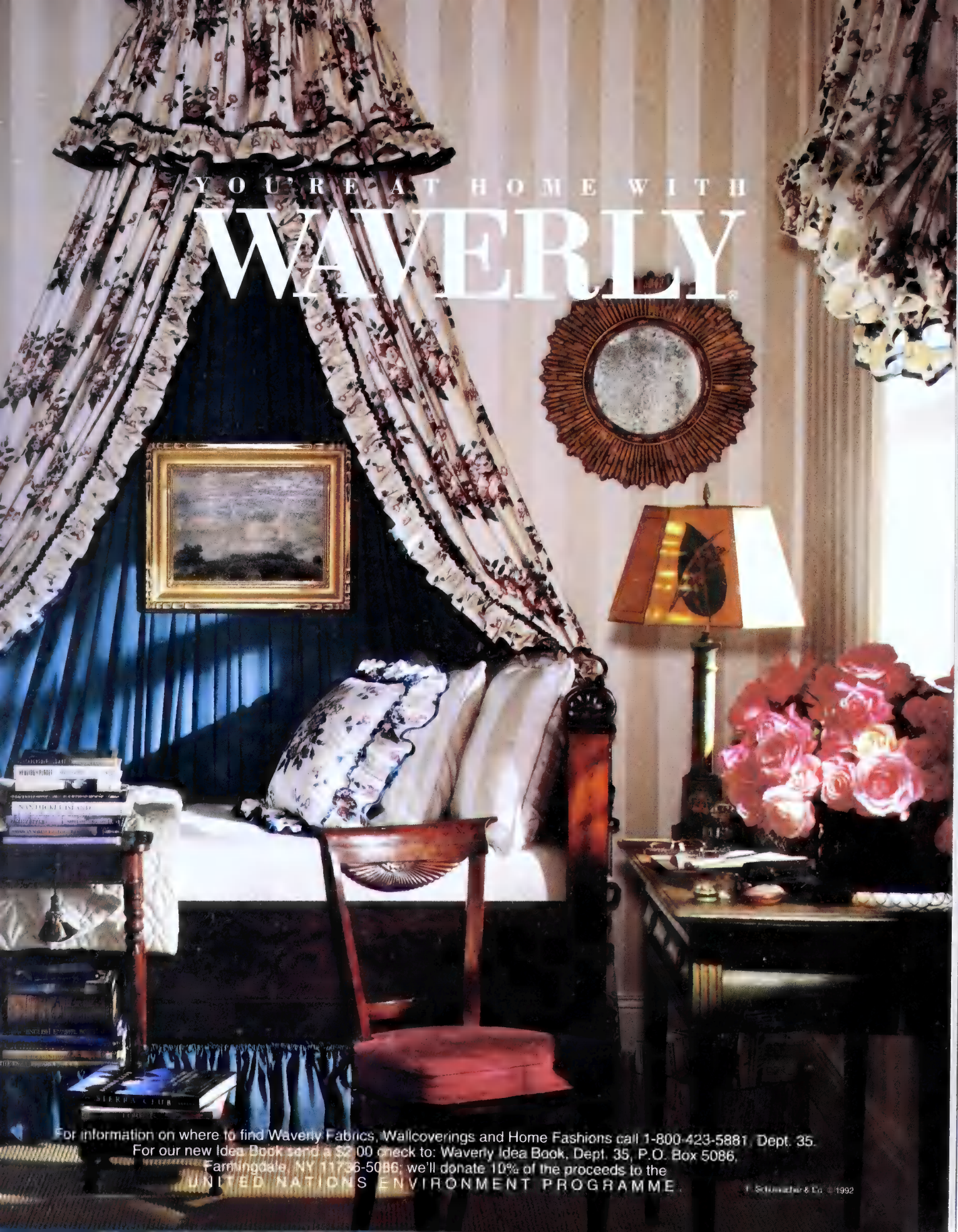
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Remembering Mr. Wright

All Americans know Frank Lloyd Wright's remarkable buildings. But what was *he* like? Four colleagues tell us

FRANK LLOYD WRIGHT WAS MORE THAN A MAN; he was a movement. His mission was to forge a truly American architecture that suited our land and ways of living. And legions of apprentices, clients, design critics and artists rallied to the cause. We recently spoke to four people who knew Wright and were vital to his crusade: Architect Edgar Tafel, who was an apprentice to Wright for nine years, supervised the construction of some of the master's designs and later rescued the interiors of the Little House before the building was torn down. Pedro Guerrero photographed Wright and his designs for two decades. Elizabeth Gordon, the editor of House Beautiful from 1941 to 1964, championed Wrightian principles in her forward-looking magazine. And John deKoven Hill, the apprentice Wright sent to work under Gordon for a decade, was a friend and faithful servant to Wright and his third wife, Olgivanna, as long as they lived. Today, these colleagues remember Wright with humor, gratitude and respect (They still call him Mr. Wright), each in his or her own way.

FRANK LLOYD WRIGHT®

Edgar Tafel was an architecture student at New York University when he signed up as an apprentice to Frank Lloyd Wright. It was summer 1932, and Wright, 65, had just founded the Taliesin Fellowship at his home near Spring Green, Wisconsin, to teach the principles of organic architecture. "His practice had fallen off in the twenties," recalls Tafel. "I remember him saying that if he couldn't practice architecture, at least he could train the young men and women who would. The truth was, he was broke."

Wright wanted his school to be a self-sufficient, self-contained >



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BY JANE MARGOLIES



Frank Lloyd Wright demonstrating building techniques.





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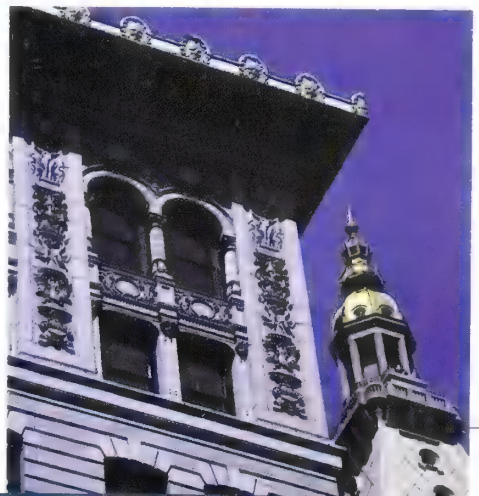
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community. His apprentices would learn not only architecture, but farming, masonry, furniture-making and gardening, and they would live in buildings they had constructed using native materials. "What appealed to me was the whole way of life—nature and art and music all rolled into one," said Tafel.

If the ideals were lofty, the Fellowship at times had the atmosphere of summer camp. There were picnics, movies and elaborately costumed theatrical productions. Wright would often read aloud or give a talk on Japanese prints, which he loved and collected. For Sunday supper the young men dressed up in coats and ties, and the young women wore long dresses they had sewn themselves.



Elizabeth Gordon, House Beautiful's editor from 1941 through 1964, consults with Wright at Taliesin West.

Whether the task was sharpening a pencil or executing an elevation, Wright expected no less than the most one was capable of. "He was such a perfectionist," says Tafel. "He brought out the best in you. You wouldn't dare do something that was wrong because it would infuriate him."

The drafting room "was the center of everything to him," recalls Tafel. Nine tables were lined up. A huge Japanese screen was hung at the front of the room—"a beautiful thing to look up at," says Tafel. Wright would work for a couple of hours, then lie down on a wooden bench near the fireplace, nap for twenty minutes or so, then jump up, "full of vinegar." There was a piano in the room, and after a while, Wright, who loved music, would command, "Edgar, play some Bach for us."

Wright's practice rebounded in the 30s, and Tafel and another apprentice, Bob Mosher, were present in 1935 when Wright designed Fallingwater in a rush of inspiration. The client, Edgar J. Kaufmann, had called to inquire about the progress of the house he commissioned in Mill Run, Pennsylvania, and Wright, who had yet to put pencil to paper, boomed into the telephone: "Come along, E.J. We're ready for you." During the hour and a half it took Kaufmann to drive to Taliesin, Wright sketched the plans. "We just stood there sharpening pencils as he used them up and broke them," recalls Tafel.

Mosher supervised the first phase of construction of Fallingwater and then Tafel took over. From there Tafel went on to Wisconsin, to oversee work on the S.C. Johnson building, living in the back of a store in town throughout construction.

Smart and ambitious, Tafel left Taliesin in 1941 to launch his own practice, eventually designing more than eighty residences and 35 religious buildings. Today, in Tafel's brownstone in Greenwich Village, Wright Barrel chairs stand in front of the living room fireplace, and the three Japanese prints that Wright gave him hang on the dining room wall. Tafel, who in 1979 published the memoir *Years with Frank Lloyd Wright: Apprentice to Genius*, is working on a second book about Wright. He has given his slide presentation on his former master—buildings and humorous anecdotes—more than 100 times. Zipping through the slide show for a visitor, Tafel is breezy and irreverent. He's on automatic pilot. Then a picture of glorious Taliesin flashes on the screen, the tawny stone structure set into its hill, and Tafel pauses, his thumb poised over the advance button. "Towards the end of my stay I was supervising many projects, so I would leave Taliesin Monday morning and be away all week. It was so beautiful it hurt every time I had to go."

> "Even if you didn't know who he was, you knew he was someone special," says photographer Pete Guerrero

Frank Lloyd Wright himself was just as compelling as his architecture, according to photographer Pedro (Pete) Guerrero. It was more than the stiff collar, the flowing cape, the ever-present cane. It was also the confident way Wright strode into a room, the proud, erect way he held himself. "Even if you didn't know who he was, you knew he was someone special. And you liked being with him because people thought you were special, too."

Guerrero first met Frank Lloyd Wright in 1940 at Taliesin West, the rough encampment on the hills of Scottsdale, Arizona, where the Fellowship relocates for the winter. The 22-year-old Guerrero had grown up nearby and had gone to art school in Los Angeles, but painting gas stations was the only work he could find. Then Guerrero heard that an architect named Wright needed a photographer and wrote for permission to show his samples.

At that time there was no paved road to the campsite, only dirt tracks across the desert. As Guerrero approached Taliesin all he saw was a gash on the desert floor. Then the low structures of redwood, canvas and stone came into focus.

Guerrero showed Wright his work and admitted he had much to learn. "I'll teach you," said Wright, then 73. "The pay isn't much, but you can eat here. Start now if you like."

As it turned out, there was no pay. But the young man liked the

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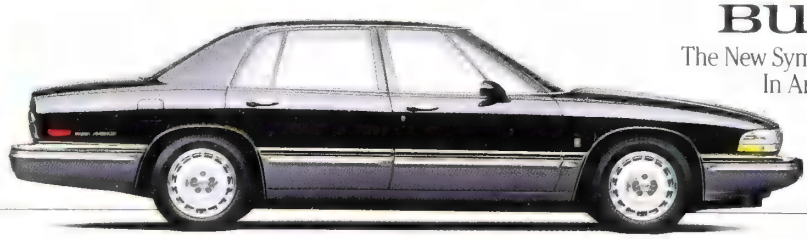
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communal, artistic life, and when the apprentices started packing for Wisconsin, Guerrero went with them.

Wright knew exactly the kind of photographs he wanted. "He didn't want me to choose a detail of a building and make a big thing out of it. He didn't want me to use my creativity. He wanted me to photograph the whole building." (If Guerrero's photographs didn't please him, Wright sometimes demanded that the prints and negatives be destroyed.)

Guerrero's first real assignment was to photograph the Jacobs house in Madison, Wisconsin. "It was a very simple house. There were only five or six angles you could use," Guerrero says. "Mr. Wright took me aside and said he didn't want any photographs of pastel drawings on the walls, pictures of Grandpa. It was to be strictly architecture."

Some of Guerrero's best photographs are of Wright himself. "It was impossible to take a bad photograph of Mr. Wright," Guerrero insists. "He was always playing 'Frank Lloyd Wright.' He was very starchy and baronial. He loved the idea of himself. He really approved of the character he was."

Guerrero left Taliesin to serve in World War II and later took photographs for Alexander Calder and Louise Nevelson. But with Wright he remained on call. Three weeks before his death, Wright phoned Guerrero and asked him to photograph Taliesin West once again. "It was almost twenty years since I had first come to Taliesin, and there were a lot of changes. He and I circled the campus. He was ninety-one years old. Finally, he *needed* the cane."







Wright loyalists (clockwise from top): architect John deKoven Hill (in white collar); photographer Pete Guerrero; architect Edgar Tafel (second from right). Wright was meticulous when it came to sharpening a pencil.



Guerrero now lives in Connecticut, but returns to his family home in Arizona, and on a recent visit he stopped by Taliesin West. He is distressed by how much has changed since Wright's death. The place attracts 60,000 visitors a year. Wright's [illegible] has been turned into a reception center, and there is a gift [illegible] before. "It's like an old girlfriend," Guerrero muses. You want her to stay pure.

Although everyone greets him with a smile, Guerrero no longer feels accepted. "Those of us who left are not held in great esteem by those who stayed," he says sadly. But he has no rancor for Wright. "I wonder what would have happened to me if I hadn't shown up at Mr. Wright's. But I got the job, and I've never had to look for work again."

Elizabeth Gordon, the crusading editor of House Beautiful, also had a career that intertwined with Wright's. Her relationship with him began in 1953, when she published an attack on the then-fashionable International Style. Titled "The Threat to the Next America," her editorial called the gleaming, white machinelike structures of Mies van der Rohe and Le Corbusier "unscientific, irrational and uneconomical." She challenged the logic of houses that had western walls of unshaded glass which caused rooms to heat up in summer. She urged her readers to reject the "Less is more" look imported from Europe and embrace a richer, earthier American style. Some of the magazine's staff left over Gordon's controversial stance. But the editor received a telegram, which today she recites by heart: "Didn't think you had it in you. Am at your service from here on." The telegram was signed "Godfather." At first, Gordon didn't know who the writer was, then she saw the dateline: Spring Green, Wisconsin.

Wright offered House Beautiful first crack at publishing his new work, and he also urged Gordon to hire people from Taliesin to help develop stories for the magazine. (Three Taliesin apprentices would join the staff: Ken Lockhart, Curtis Besinger and John deKoven Hill.) "We were more than a magazine," notes Gordon. "The architecture department was an extension of Taliesin."

The new team designed rooms to be published for the edification of readers. In 1954 the editors organized a 22-room exhibit for the Los Angeles County Fair—published with a dedication to Frank Lloyd Wright. The next year the staff devoted a whole issue to Wright, showing, for the first time, the interiors of many of Wright's well-known houses and introducing the furniture reproductions that Gordon had helped bring about (see page 30). When Wright designed a Usonian house for a *(Continued on page 12.)*

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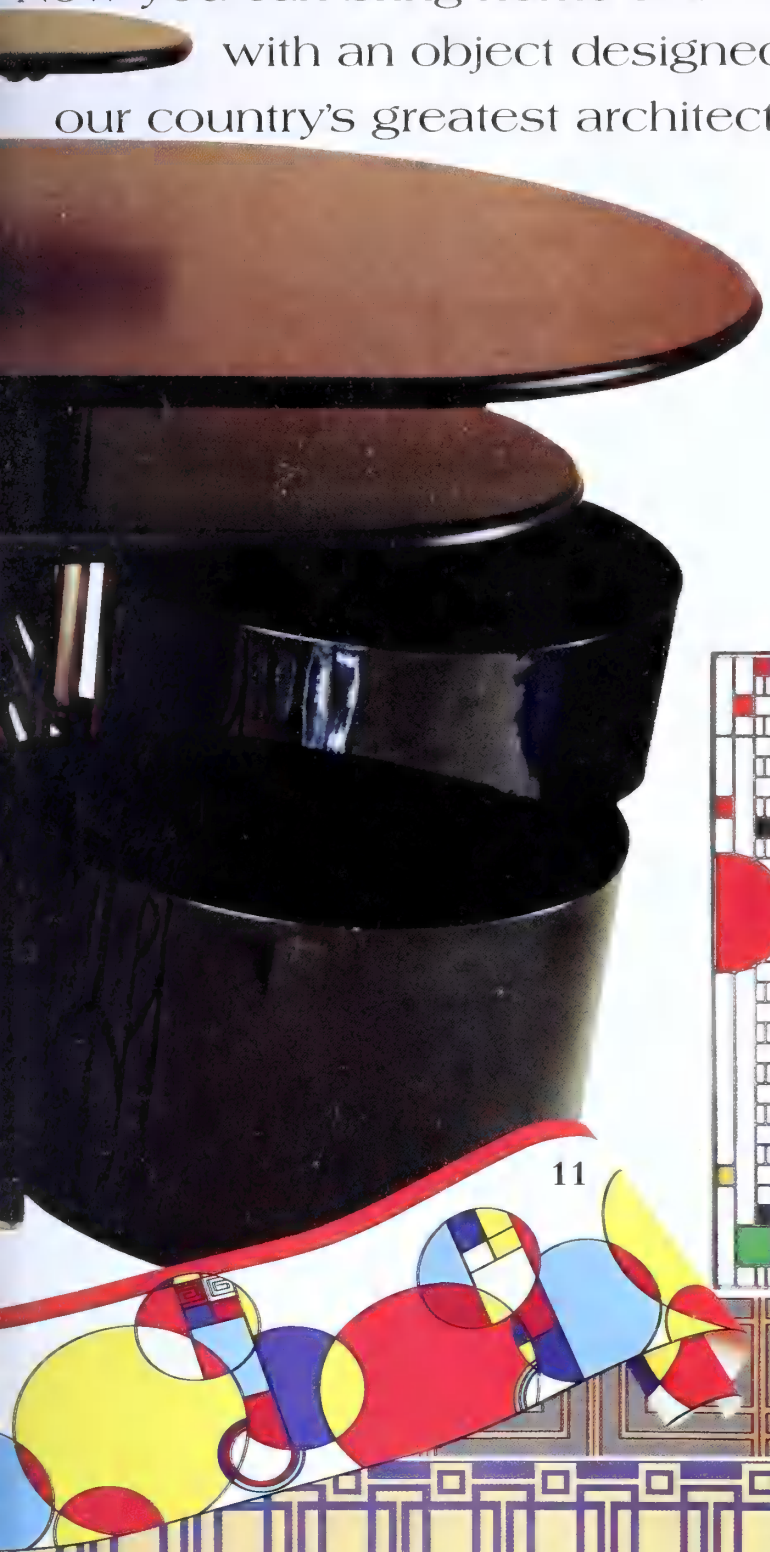


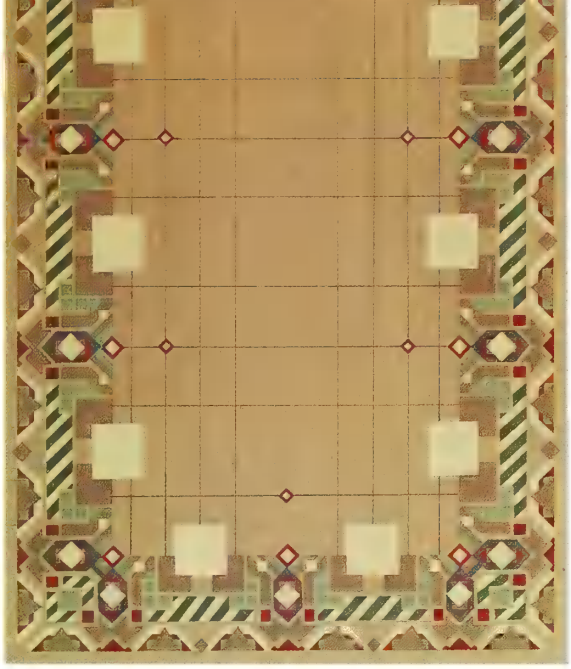
(1) Wright's c. 1930 sterling silver pitcher is reproduced by Tiffany & Co., $9,000. (2) His 1922 sterling silver coffee service for Toyko's Imperial Hotel is $9,500 for the three-piece set at Tiffany & Co. (3) The wood-and-steel desk and companion chair (reproduction prototypes shown here by Cassina, available in U.S. from Atelier International) were designed by Wright for one of his greatest office buildings, built in 1936 for S.C. Johnson & Son and still standing in Racine, Wis. Top: Imperial Squares blended fabric woven by Schumacher from textiles Wright designed for the Imperial Hotel in Tokyo include (4) coin, (5) olive and (6) gunmetal.

PRODUCED BY KATHLEEN MAHONEY

The Wright stuff

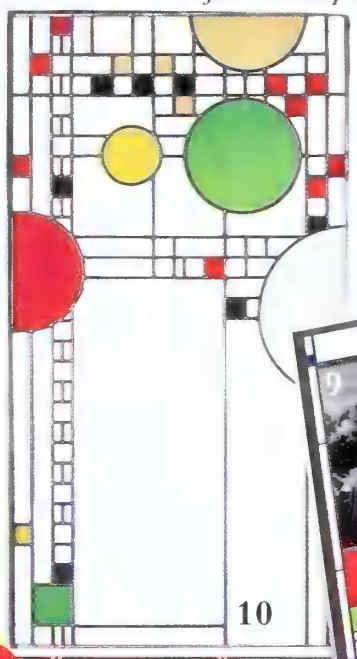
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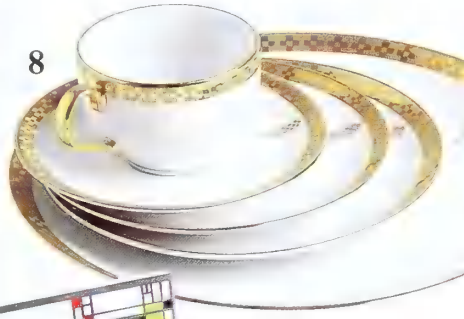


7

Schumacher also makes Coonley Tulip carpet in wool, 6 x 9 feet, $3,025 (7), adapted from Wright's 1906 tilework for an Illinois house. (8) Imperial porcelain dinnerware, 1922, now at Tiffany & Co. at $210 the five-piece setting. (9) Small sterling silver and enamel frame, $325 at Tiffany & Co. (10) Coonley Playhouse Clerestory from Oakbrook-Esser Studios, 33¾ inches high, $900. (11) Hoffman Ring wallpaper border, hand-printed in five colorways by Schumacher, also the source for



10



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(12) Hoffman Key border in eight colorways and (13) Coonley Walls Rectangles border in seven colorways.

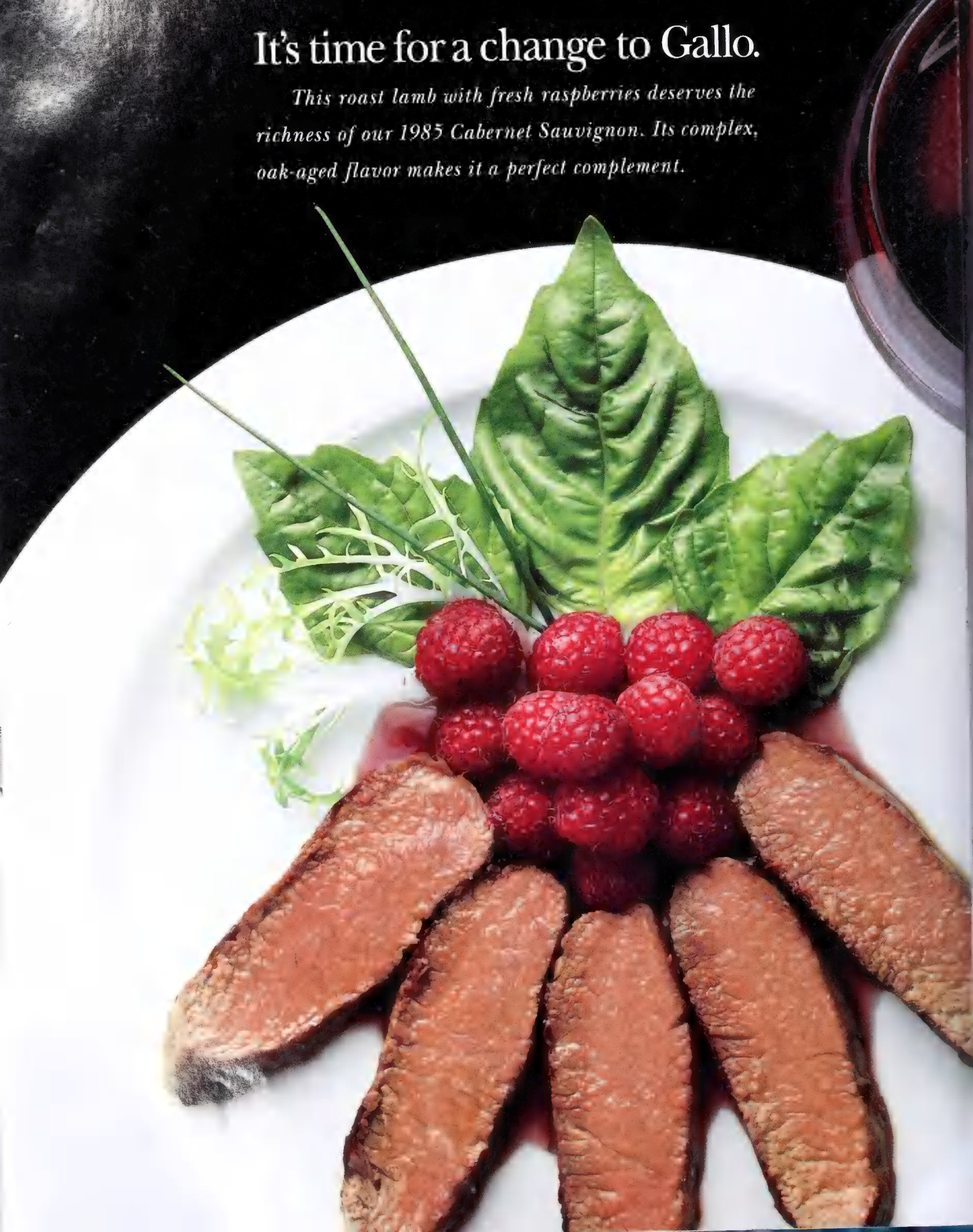
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11

12

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Reproducing Wright

When copies of Frank Lloyd Wright's custom fabrics and furniture were first introduced in 1955, most Americans didn't get it. But now his designs have broad appeal, and thanks to a successful licensing program they are easy to find

"AND NOW FRANK LLOYD WRIGHT designs home furnishings you can buy!" proclaimed the headline inside House Beautiful of November 1955, an issue wholly devoted to taking the architect's message to the American public.

"The Frank Lloyd Wright concept of furniture will create a new form of family happiness in today's home, a new adventure in freedom and dignity..." announced a giant Heritage-Henredon advertisement in the same issue.

Two pounds heavy and half an inch thick, House Beautiful's Frank Lloyd Wright issue was loaded with portent and reverence, but leavened with the giddiness of journalistic trailblazing. Never before had an American magazine glorified the art and utility of architecture in such a persuasive, instructive and friendly way. And certainly no mainstream magazine had ever focused on Wright with such intensity.



In addition to essays and photo spreads, the issue presented the "Taliesin Ensemble" of home decor debuting in department stores that season. Now Americans who were unable to become patrons of Wright's organic architecture could become consumers of licensed products based on the craftsman-hewn furniture and artist-woven fabrics he had been custom-designing for decades.

Several manufacturers participated. Schumacher unveiled geometrically intricate fabrics and wallpapers. Heritage-Henredon introduced mahogany dining, living room and bedroom pieces scaled for the small rooms of subdivision tract houses: traditional enough to feel comfortable, yet modern enough to look progressive. Minic Accessories made wooden vases to match. Wright also endorsed a harmonious group of Martin-Senour paint colors and began designing a series of Karastan rugs, promised for spring but never manufactured.

This was no ordinary domestic chattel, but the means to a social purpose. Wright and his colleagues believed. Using a popular magazine as their vehicle, they hoped to steer millions of Americans on a safe, steady course between the dangers of Scylla and Charybdis: on one side, icy European modernism; on the other side, mawkish colonial nostalgia. Their mission was no less than the true and honest expression of American values, designed to inspire citizens to their cultural destiny.

It all started with House Beautiful's editor, Elizabeth Gordon. By the early 1950s, Gordon had become an enemy of the encroaching International Style favored by modern New Yorkers. Wright admired h resistance; they became friends.

"Elizabeth became so absorbed Wright's work, she thought everyo should be, too," remembers John deKov Hill, the Wright-trained, Taliesin Fello ship architect Gordon hired as architectu editor to take Wright's wisdom to an e panding audience of home builders.

"The war was over, people were starti to have families and suddenly there was a b audience eager for ideas," Hill explain "The idea of the licensing program was take a plain little house or an empty Ne York apartment and give it architectur character without great expense.

"Elizabeth started it by asking Schumach to reproduce fabrics she'd seen at a Talies dance performance," Hill says. "Rath quickly, Wright did an entire set of patte drawings for them. Then, Elizabeth a proached other manufacturers as well."

Unfortunately, the Wright collectio mystified department store shoppers, wh in turn, infuriated Wright, as Hill recal "The stores didn't know whether his furn ture was modern or traditional. And, th would never show the pieces together the same floor, the way Mr. Wright inten ed them to be seen." Eventually, the repr duction programs ceased.

Over the past ten years as new interest Wright emerged—boosted by museum show biographies, and flamboyant auction prices- those old ensemble pieces gravitated towar dealers of 50s Americana. They sat in sho rooms as the dealers debated whether to pri them as highbrow curios or lowbrow art.

In 1982, Steven Kroeter, an editor/bus ness manager at *The Paris Review*, visited Metropolitan Museum of Art retrospective Wright's decorative arts and found himse longing to live with Wright's domestic d signs. When Kroeter found that no one h bothered to honor America's greatest arch tect with a continuing licensing program- among architect-designed classics, he four Mies, Le Corbusier, Aalto and Breu pieces—he decided to start one himself. >







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GUGGENHEIM MUSEUM

Wright's 1936 desk resembles a computer work station—a tribute to his timelessness

Two years before the death of Wright's widow, Olgivanna, president of the very protective Frank Lloyd Wright Foundation, Kroeter and his partner, Jennie Fields, gained permission to create the Frank Lloyd Wright Decorative Designs Collection, introduced in 1986, the largest reproduction program of the architect's work. As Archetype Associates, they proposed to manage the program in cooperation with the foundation. This involved searching the archives for potential reproductions or adaptations of Wright's designs, selecting the manufacturers, overseeing the prototypes and manufacturing and helping the foundation's educational programs with royalties from sales.

Kroeter and company vowed, above all, to serve the spirit of Frank Lloyd Wright's work—a difficult goal for even the most fervent of Wright acolytes. Would Wright have wanted lower prices and wider accessibility? Or would Wright admire Kroeter's decision to maintain high levels of craftsmanship, detailing and materials at the higher prices these dictated? (One Allen House table with eight Robie House dining chairs costs well over $25,000.) And, most vexing of all, which designs would Wright have chosen for late-20th-century life?

Archetype and the foundation continue to struggle with these questions as they introduce new designs each year (see pages 26 and 27 for a sampling of products). Kroeter says, "We're trying to give an overview of Wright's decorative arts career, expand the audience for Wright's work and allow people to live with his designs."

Four licensees manufacture over 100 designs, available through showrooms and directly to the general public from Archetype's catalog (up to thirty percent discount for direct orders). Tiffany & Co. offers silver, crystal, china and terra-cotta decorative pieces and dinnerware—including injection-molded candlesticks that Wright designed before they were technically feasible.

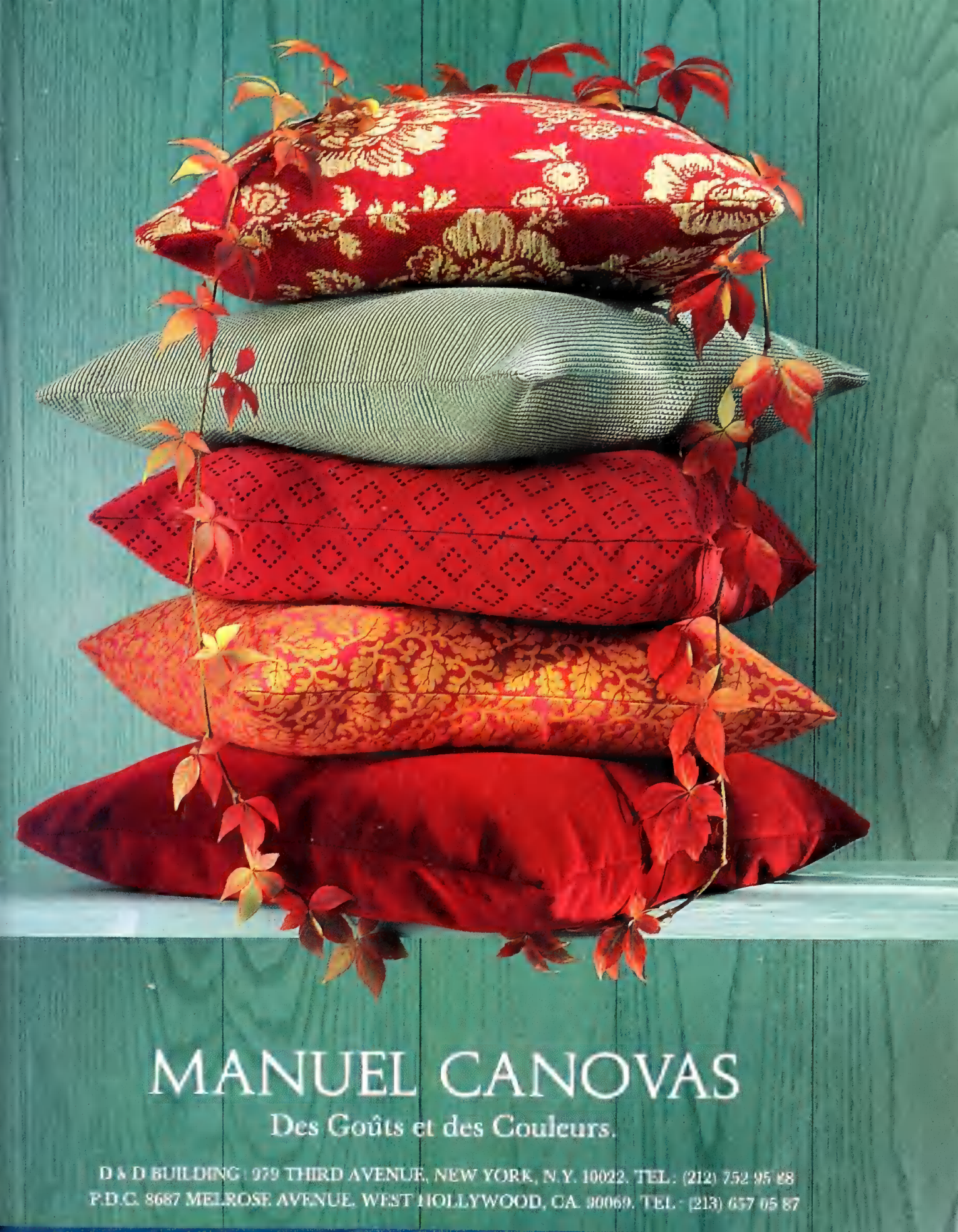
Schumacher—the company that produced fabrics for Wright's earliest houses, as well as the Taliesin Line from 1955—offers woven and printed fabrics, sheer panels, wall coverings and rugs. Some patterns reproduce Wright's designs in the original medium; others are adaptations from other media—like the "Ennis Block" pattern for wall covering and fabric, derived from the textured concrete blocks used in the 1924 Ennis House.

Oakbrook-Esser Studios, a maker and restorer of art glass windows, offers stained-glass window reproductions from several projects, including the Coonley Playhouse of 1911, with its exuberant compositions of balloons, flags and confetti.

The Italian firm Cassina has produced furniture available through Atelier International, including the Barrel Chair (1904); massive dining pieces from the Robie and Allen houses (1908 and 1917); as well as later pieces of intersecting planes of wood: the Taliesin Chair (1949) and the Friedman Armchair (1956). A new addition, the desk designed for the "great workroom" of Wright's S.C. Johnson Company headquarters (c. 1936) was a sculptural solution to the influx of office machines and paper flow. That the prototype resembles a contemporary multilevel computer desk, as well as the most recent of "system" office furniture, is yet another tribute to Wright's uncanny timelessness: The older his legacy becomes, the more modern it looks.

Frank Lloyd Wright Decorative Designs Collection customer service, PO Box 5599-HB, Stacy, MN 55078; 800–343–9066 (9 A.M. to 6 P.M. central time, Monday through Friday).

Barbara Flanagan is a freelance writer and designer based in Bethlehem, Penn.


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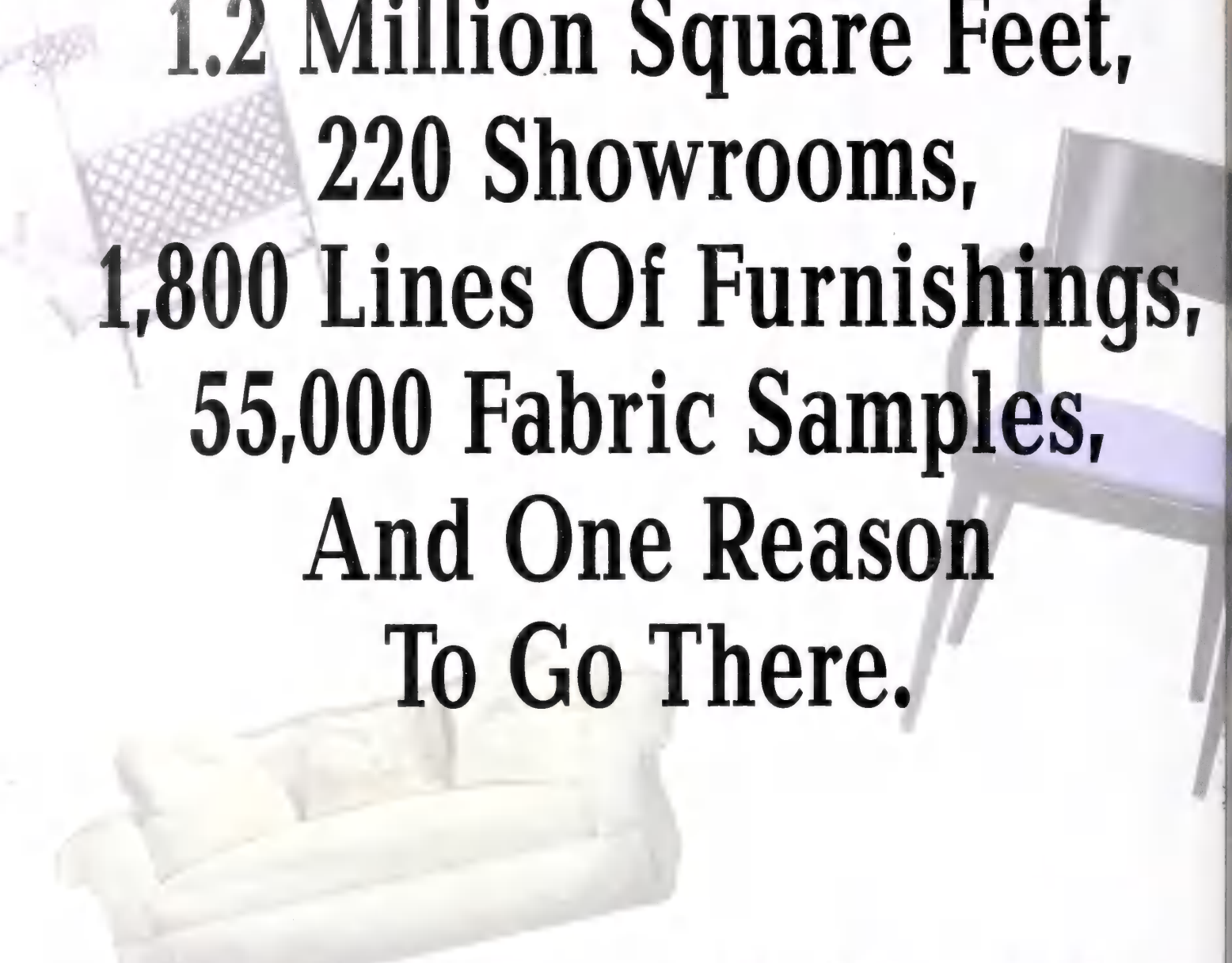


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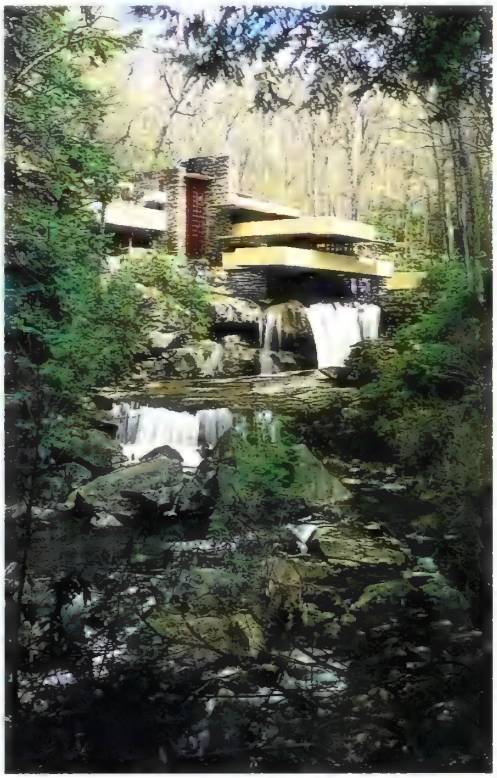
Architecture's genius, America's hero

In a career that spanned seven decades, Frank Lloyd Wright invented new houses for our democracy—and changed the way we lived

IF YOU SQUINT, THE SPRAWLING house, with its rocky walls, seems simply an intensification of the landscape, an area dense with stone outcroppings, the roofs like the low spurs of the surrounding hills. The craggy chimneys are faced like cliffs. Trees and bushes grow effusively in and around the ledged piers as though seeded by the wind. Patios are terraced, like the land.

Earth-hugging Taliesin was the Wisconsin home, school and working farm of Frank Lloyd Wright, and is the quintessence of his architectural vision. The building has no dominant front or back but shoots low walls well into the landscape, rooting equally in all directions like a tree seeking nourishment. For Wright, the structure of a house begins with the ground, which already has form: The architect is really like a water dowser, his pencil a divining rod that senses the land actually designing the house.

As did Thomas Jefferson, Wright believed that the nobility of man resides in the land. Starting with his own home, Wright placed man in direct sensory contact with the natural world. Wright's mission was to embrace the earth through his buildings, and his spiritual terrain was no less than the great American continent. He did not look to old Europe and the Acropolis, or to any time in the past: He was a truest American democrat in the Whitman tradition and thought the future was in the country's [illegible] nourishing soil. "Let us build houses that restore to man the life-giving, life-enhancing elements of nature. This means an architecture that begins with the nature of the site, for in the rightness of a house on the land we see a fitness we call beauty."



Wright's famous Fallingwater (above and right), of reinforced concrete cantilevered over a waterfall in Pennsylvania, is the ultimate realization of his vision of man living in harmony with nature. Walls of glass enhance the site-and-house connection.



Loren Pope, a Wright client, defined [illegible] what made living in a Wright house differ[illegible] in an article for House Beautiful in Aug[illegible] 1948: "What it does is fill the need for a g[illegible]tle purging of the soul provided by someth[illegible] simple, natural, and beautiful....It is like l[illegible]ing with a great and quiet soul. Some of [illegible] peace and calm carry over to you."

Wright, who lived to be 91, was a farm b[illegible] who became an international figure, mythic[illegible] his work and even in the flare of his cape, [illegible] cane and porkpie hat. His career spanned s[illegible]en decades and the design of a thousa[illegible] projects. Though famous for the Guggenhe[illegible] Museum in New York, the S.C. Johnson A[illegible]ministration Building in Racine, Wiscons[illegible] the Imperial Hotel in Tokyo, and the Pr[illegible] Tower in Bartlesville, Oklahoma, Wright w[illegible] always at home designing houses, and m[illegible] than any other American architect, chang[illegible] the way we lived. For Wright, a house

BY JOSEPH GIOVANNINI

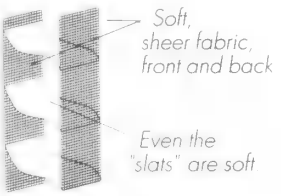


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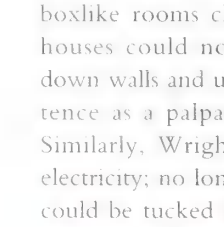
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Wright never earned a degree, leaving engineering school to apprentice in Chicago in the office of the great Louis Sullivan, whom he would always afterwards call *lieber Meister*. In 1893 Wright opened his own practice in fast-growing Oak Park, Illinois. Wright's belief in organic architecture evolved from Sullivan's work on the high rise and from his exposure to Japanese architecture; his belief in simplicity, the nature of materials and total design encompassing furnishings and fabrics came from England's Arts and Crafts Movement. What Wright did brilliantly was to integrate these ideas of his time as he would the parts of a house, composing a symphonic whole that transcended the parts.

Wright always had his ear close to the ground, listening for technological advances that could yield liberating architectural consequences. In Wright's hands central heating, which guaranteed a continuous evenly distributed flow of warmth, had a direct impact on house design. Traditionally composed of boxlike rooms closed to husband the heat, houses could now open up. Wright took down walls and ushered space itself into existence as a palpable architectural element. Similarly, Wright realized the potential of electricity; no longer a dangerous flame, light could be tucked behind ledges, out of direct sight, gently washing walls so that rooms glowed. Electric light could sculpt form.



Wright even put the washing machine and other labor-saving appliances at the service of flowing space. For Wright, the new gadgets meant that the working parts of the house were no longer unsightly; the kitchen, for example, became the equal of the other spaces, and all flowed together. Wright's innovations not only produced beautiful results; they changed lives.

His early testing ground for his ideas was [illegible] suburb, the middle landscape between the city and country, and his breakthrough house, with the seeds of the ideas he would develop during his long career, was the Winslow House of 1893 in River Forest. The three-story house, with a symmetrical street facade serenely proportioned under a strong roof with a deep overhang, breaks its symmetry in the back, as it starts to extend into the yard. It was in the stable of this house that Wright de-

Houses were rigid boxes until Wright opened them up

signed and Winslow published a limited edition of William Channing Gannett's book *The House Beautiful*, which espoused what the Winslow house exemplified: the unpretentiously simple but well-planned house that scorned European decadence, decoration and deference to the past—"a serene simplicity that is content with little, so long as that little is good."

In an 1894 speech introducing ideas that sixty years later would culminate in his book *The Natural House*, the 26-year-old Wright noted that nothing in houses should be "false," but all parts harmoniously and honestly related to each other. Early on this son of a minister placed himself on the moral high ground: "That is exactly what harmony does mean, truth of relation in all parts one to another and is the same in the house, character, or the picture." Avoid the unnecessary (like showy parlors), he admonished, and emphasize the significant: the fireplace "may be a thing of substantial beauty," and the kitchen should be "fit to live in." He moralized about materialism through ruminations on the closet ("The more closets you have, the more you will have to have") and about servants ("Treat your servants as you treat your friends—with consideration").

The Winslow House launched a brilliantly innovative series of prewar Prairie houses that established Wright's reputation as a great domestic architect. His Chicago clients liked Wright's houses because these largely self-made, forthright men understood the idea [illegible] plain and natural materials honestly used, a[illegible] they believed in the implicitly Americ[illegible] democratic message at a time when c[illegible] country was trying to cast itself in non-Eu[illegible]pean terms. Then, too, the houses were u[illegible]expectedly and breathtakingly beautiful.

During his Oak Park period Wright tos[illegible] off masterpieces with the ease of a Moz[illegible] The Willits House of 1900–1902, influenc[illegible] by Japanese architecture, was a major step [illegible] the way to his mature Prairie style hous[illegible] The house seems to spin out from its hea[illegible] and reach into the yard. Walls were por[illegible] screens rather than opaque barriers, the ope[illegible]ings and windows arranged in continuo[illegible] bands. Materials were left natural, decorati[illegible] was eliminated. The winged Robie House[illegible] 1908 interlocked the structure and site un[illegible] its daringly cantilevered roofs.

In many of his Oak Park houses, Wright [illegible]signed everything down to the dining roo[illegible] chairs. These were total, soothing environmen[illegible] free of sharp contrast. Wright carefully mod[illegible]lated light so that it entered houses indirect[illegible] reflected off the sides of piers and the undersi[illegible] of soffits: the raw light of a bulb or even the s[illegible] was rarely visible. Warm colors, often suffus[illegible] with gold, were taken from nature, and new[illegible] clashed. While the houses were a fully dev[illegible]oped aesthetic invention, they implied a co[illegible]temporary American way of living and help[illegible] an emerging suburban middle class define its[illegible] in houses of moderate cost and size.

Perhaps Wright's greatest achievement [illegible] Oak Park was breaking the box and creating [illegible] new kind of interior space. Before Wright, ea[illegible] room was assigned a function. By opening [illegible] spaces, which were differentiated with archite[illegible]tural screens and various ceiling heights, he cr[illegible]ated areas that could be used as occupants wan[illegible]ed. The owner of one of these houses marvel[illegible] that she could dine in any room. The conca[illegible]nation of spaces lured the eye beyond where[illegible] can see, never creating the feeling of bei[illegible] closed in. Breaking the box—a discovery [illegible] tirelessly propounded—was perhaps Wrigh[illegible] most influential lesson. It trickled into the sp[illegible]tial concept for American houses in subur[illegible] across the country, and it found its way to E[illegible]rope where it was absorbed by the Moderni[illegible] who would later send the same message back

HOME IS WHERE YOU FIND IT.



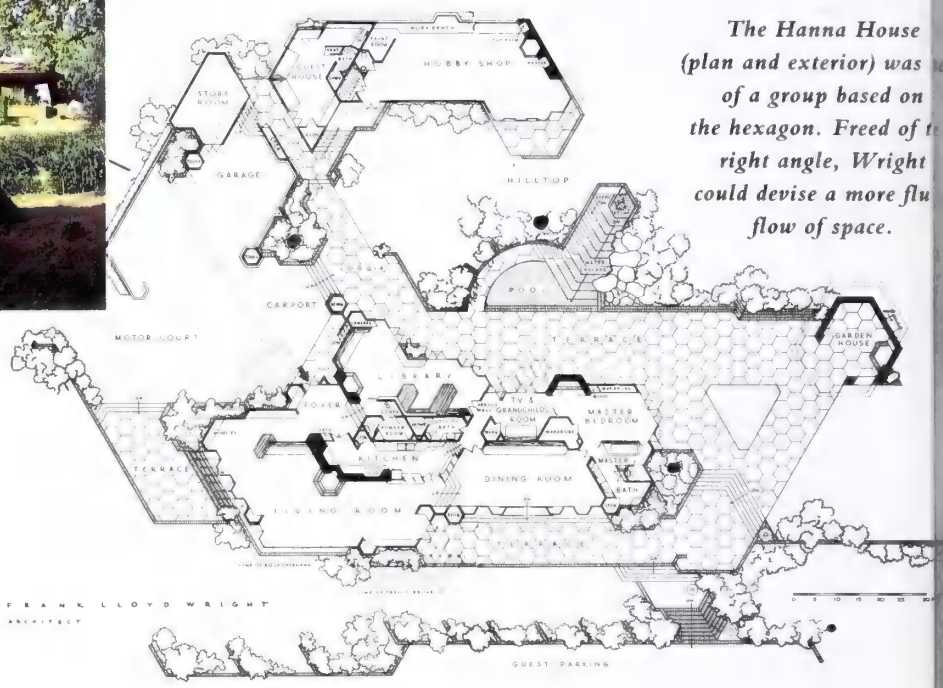
Our 3rd day anniversary in the place we love the most...home (photo taken by Chinese food delivery guy)

Isn't it funny how so many of the places we find Smirnoff, feel like home.

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The Hanna House (plan and exterior) was ... of a group based on the hexagon. Freed of t... right angle, Wright could devise a more flu... flow of space.

to America in more abstract form.

About 1910, Wright's life turned. By then married and the father of six children, he met Mamah Cheney, the wife of a client, and he left his own family to live with her, first in Europe and then in Spring Green, Wisconsin, where he had grown up. There he started to create the first Taliesin—adapting the flat Prairie house of Oak Park to the hilly landscape so that the house was no longer stratified by floors but layered in terraces. The terraces and low stone walls continued into the building, under stepped roofs that, like the canopies of trees, broke sunlight into shafts. The interior was a wood, with occasional meadows of open space, a weighty brick fireplace anchoring it all.

But the serene beauty of Taliesin did not protect it or the life it sheltered. There, in 1914, in a devastating personal holocaust, a mad servant killed Mamah Cheney, her two children and four other people, and burned the house to the ground. In 1916, in the wake of the tragedy and amid other personal difficulties, Wright moved to Japan to work on the Imperial Hotel, his largest building to date.

In the 1920s, his work in Japan finished, Wright established a home and office in California, where he was commissioned by oil heiress and arts patron Aline Barnsdall to design a theater and artists' colony. The California buildings differ greatly from Wright's Oak Park houses. One interpretation is that for Wright the character of the Los Angeles landscape required a different architectural response. The great California houses—[illegible] in Pasadena, and the Ennis, Storer and Freeman houses in Hollywood Hills—were designed for a semi-arid landscape more like Mexico than the rest of the United States. The architect who helped launch modernism constructed quasi-Mayan masonry buildings set on landscaped plinths. Wright borrowed an adobe technique, at times taking the sandy earth from the site and casting it with cement in molds to form the blocks that added up to shapes reminiscent of Mexico's pre-Columbian stone buildings. The material had changed, and with it, the logic of form, but not the basic principles.

Wright continued to invent his way through the rest of his career and turbulent life. Time and again he produced full-bodied masterpieces that had no precedent even in his own work. At Fallingwater, the Pennsylvania vacation retreat of a Pittsburgh department store magnate, Wright cantilevered gravity-defying balconies over the rocky cascades of a glade. The hovering cantilevers preserved the site by not touching it while they expressed the nature of their steel structure. The rocks and waterfall were more beautiful for the presence of the house.

Although he built Fallingwater for a wealthy client, Wright was also a genius when working on a shoestring. In the 1930s, starting with the Willey House in Minneapolis and his first Usonian house, the Jacobs residence in Madison, Wisconsin, he proposed modestly sized, simply constructed and finished buildings affordable to the average household. The houses were ingeniou... planned, small and made with common ma... rials (wood, glass and bricks). Wright devi... an innovative wood-sandwich exterior ... and put radiant heating in poured concr... floors. There was no basement or attic; int... or and exterior were finished in the same ... ural stain. The houses required care in c... struction but not fine craftsmanship, ... could be built by clients equipped with ini... tive and a little skill. A response to the D... pression, the houses were nonetheless p... duced through the 1950s even as Wri... undertook much larger commissions: He ... mained the Jeffersonian democrat.

Another innovation was a series of hou... based on a hexagonal module—a geome... with the growth pattern of a crystal that ... lowed Wright to break the tyranny of ... right angle and fashion fluid, supple spa... Wright designed such a house for Paul ... Jean Hanna in Palo Alto in 1936, and ... adapted it as the Hanna family grew and ... children left home. The Hannas lived in th... house for decades, always with an appre... tion of Nature (which Wright always liked ... spell with a capital N). The couple wro... "Have you ever lain in bed and watched ... sunrise or the full moon come up? Y... couldn't in most houses. We can. We reco... mend it for tired nerves. The children ne... feel shut in; even when a wall is closed,


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A MASTER'S WORK

e is a sense of being outdoors. For them, ıty will be a way of living rather than 'Pic- s to hang on walls.'"

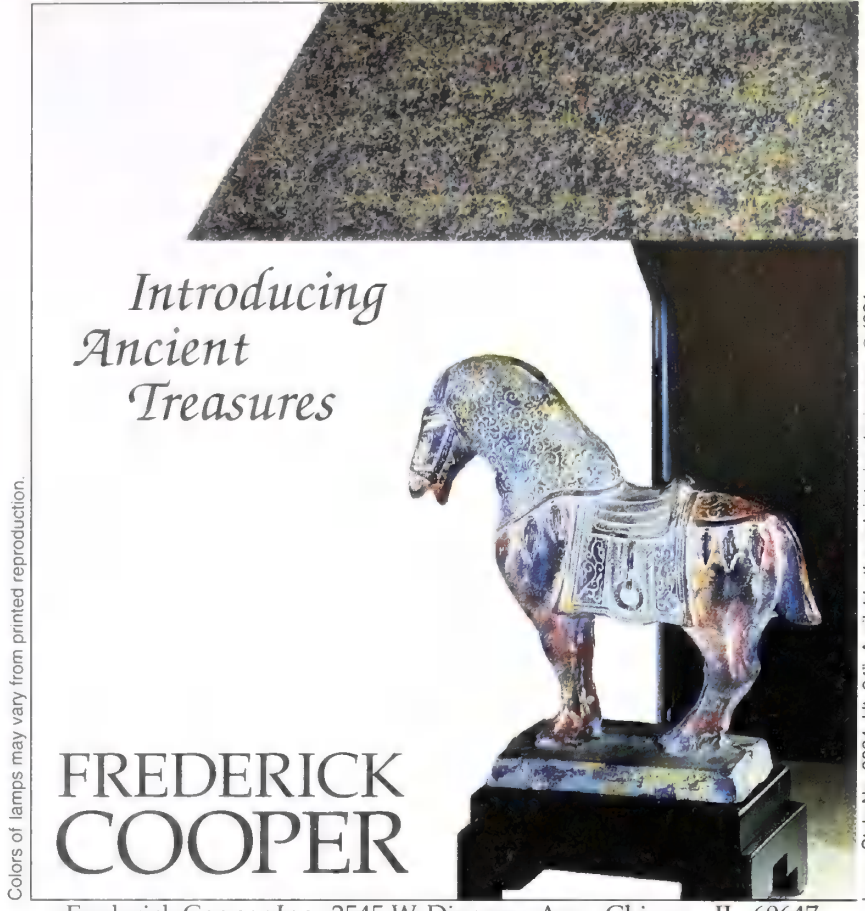
lany artists outlive their time, but Wright tantly and boldly recast his work during his ral careers—the Oak Park period, Japan and fornia, Taliesin in the 30s and 40s, and the e-scale work with an international profile in 50s. One of his aunts once asked him just he did it, and he responded, "I don't know: st keeps coming."

he paradox of his work was that though it always fresh, it was also somehow familiar. A id who visited the Hannas, someone who grown up in a traditional house, said she felt etheless at home in their hexagon. "To me it gh tribute, because rarely in houses of mod- times do I feel on easy terms with my sur- ndings. I was surprised that I was so emotion- familiar with the place. To feel so secure out the dark and gloom of restricting walls, I felt free. The angled partitions don't cut off; they lead you on—much as the carefully ed boulders and shrubs and angled paths of a nese garden do."

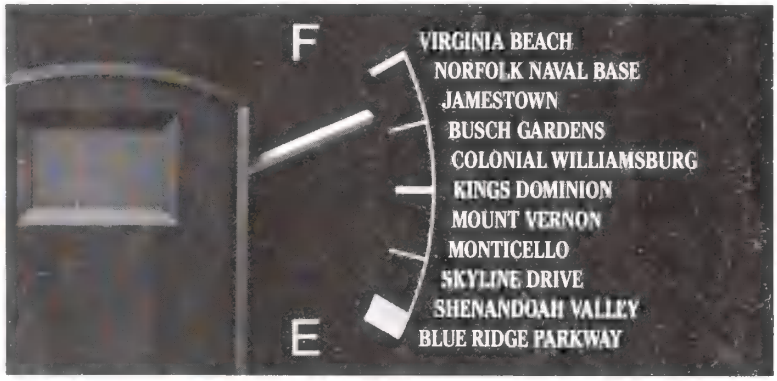
When James Joyce was asked whether he per- demanded too much of readers, he re- ded that he expected nothing less than that spend their lives reading his books. For y owners Wright houses became a devotion- nterprise. When the Hannas saw the plans ght produced, they knew their $15,000 ld merely launch the project. Wright sug- ed that unlike many other homeowners, 'd at least have "something worth while to v for indebtedness." The Hannas took his ce and indentured themselves to the house, re they actively published, wrote and con- d to whittle away their debt. Revisited 25 s after their decision, they regretted nothing: t once."

he Hannas eventually donated their much- d house to Stanford University. Like so h of Wright's work, the house belonged in a e public domain where its beauty could be ed, democratically. >

h Giovannini is a writer and architect icing in New York.



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WRIGHT HOUSES YOU CAN VISIT

Of the 319 private houses that Frank Lloyd Wright built, 16 are regularly open to the public. Hours vary and sometimes a reservation is required, so call before you go. (Several houses currently under restoration are not listed here.)

Northeast

Fallingwater, PO Box R, Mill Run, PA 15464; 412–329–8501. The 1936 house built over a waterfall with cantilevered concrete slabs and stone chimneys made modern architecture romantic. Open to the public since 1963, it is operated by the Western Pennsylvania Conservancy. Reservation required.

Isadore J. and Lucille Zimmerman House, 192 Orange St., Manchester, NH 03104; 603–669–6144. Wright's early Prairie style and Usonian design merge in this 1950 house. Although the interior is only 1,775 square feet, varying ceiling heights, built-in furniture and mitered corner windows give the illusion of tremendous space. Now being restored by the Currier Gallery of Art.

South

Pope-Leighey House, Woodlawn Plantation, PO Box 37, Mount Vernon, VA 22121; 703-780-4000. One of Wright's early Usonian designs, this L-shaped house, built in 1940, is made of cypress, brick and glass and has a heated floor slab. Operated by the National Trust for Historic Preservation.

Midwest

Frank Lloyd Wright Home and Studio, Oak Park Visitors Center, 951 Chicago Ave., Oak Park, IL 60302; 708–848–1500. Wright's first home and studio (1889 to 1898) anticipates his Prairie style with free-flowing spaces, interweaving of interior and exterior, and natural materials. In the two-story octagonal drafting room he worked with 14 apprentices. Managed by the Frank Lloyd Wright Foundation.

Meyer May House, 450 Madison Southeast, Grand Rapids, MI 49503, 616-246–4821. This brick house, designed in 1906, has strong horizontal lines, broad overhangs and art glass windows—all features of Wright's Prairie style. Restored by the Steelcase Corporation in 1987.

Taliesin, Route 3, Spring Green, WI 53588; 608–588–2511. From 1902 to 1925 Wright developed this complex as his home, school and studio. Named after a Welsh poet, Taliesin means "shining brow." Summer headquarters for the Taliesin Fellowship. Operated by the Frank Lloyd Wright Foundation.

Frederick C. Robie House, 5757 S. Woodlawn Ave., Chicago, IL 60637; 312–702–8374. This 1908 brick house, one of the finest early Prairie designs, is operated by the University of Chicago.

James Charnley House, Skidmore, Owings & Merrill Foundation, 1365 N. Astor St., Chicago, IL 60610; 312–951–8006. The Charnley house of 1891 is one of the small residences Wright was assigned as a young draftsman. Compared with the neighboring buildings, the town house has a stark simplicity, although Wright included decorative wood trim reminiscent of Louis Sullivan's work. Restored by Skidmore, Owings & Merrill.

George Fabyan Villa, 1511 Batavia Ave., Geneva, IL 60134; 708–232–4811. In 1907 Wright built a villa on a 245-acre estate in Fox River for a wealthy cotton trader, using clapboard siding and a gable roof. He imitated the shape of the roof in the second-story windows and in the decorative motif on the columns. Owned and managed by the Kane County Forest Preserve District in cooperation with The Friends of Fabyan.

Dana-Thomas House, 301 E. Lawrence Ave., Springfield, IL 62703; 217–782–6776; limited tour schedule at present. Designed for heiress and activist Susan Lawrence Dana, this 12,000-square-foot house on several levels was suited to the client's prominent social position and well equipped for entertaining. Wright collaborated with a number of artists on hundreds of pieces of oak furniture, art glass, sculpture and frescoes. The house, the largest of Wright's Prairie houses, is a National Historic Landmark.

Lowell Walter House, PO Box 1, Quasquenton, IA 52362; 319–934–3572. A limestone bluff high above a bend in Iowa's Wapsipinicon River provides a dramatic setting for the complex: a main house, two-story boathouse, outdoor hearth and entrance gat The main house—of brick, glass and walnut- includes a 900-square-foot garden room, sk lights and clerestory windows. Run by th Iowa Department of Natural Resources.

Allen-Lambe House Museum an Study Center, 255 N. Roosevelt, Wichit KS 67208; 316–687–1027. This is a la Prairie style house. The L-shaped plan an built-in banquette used in the 1916 design a elements that were later incorporated in Us nian houses. A private residence open to th public by appointment.

Southwest

Taliesin West, Cactus Rd. & 108th St Scottsdale, AZ 85261-4430; 602–860–270 The complex, integrated into the desert land scape, is the winter home of the Frank Lloy Wright School of Architecture and Taliesi Architects, Inc.

West

Hollyhock House, 4808 Hollywoo Blvd., Barnsdall Park, Los Angeles, CA 9002 213–662–7272 or 485-4581. The 1918 hou set on a 36-acre hilltop and reminiscent Mayan architecture offers views of intima gardens and pools. The owner's favorite flow er inspired the stylized cast-concrete ornamen tal bands on exterior walls, the capitals on th courtyard piers and the finials projecting fro the roof. Operated by the City of Los Angel Cultural Affairs Department.

Ennis-Brown House, 2655 Glendow Ave., Los Angeles, CA 90027-1114; 213 660–0607. Set in Hollywood Hills, the hou is the largest of several concrete-bloc dwellings by Wright in the Los Angeles are Made of 16-inch-square blocks joined wit metal reinforcing rods, the building rises stages from a huge platform. Owned by th Trust for Preservation of Cultural Heritage.

Samuel Freeman House, 1962 Glenco Way, Los Angeles, CA 90068; 213 851–0671. Wright used his innovative "tex tile-block" technique for this two-level hou on a steep and narrow lot. A combination solid and perforated blocks creates continu ously changing patterns of light and shadow inside the house. Owned and maintained b the University of Southern California School of Architecture.

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English follies to rent, clockwise from far left: the Gothic Temple at Stowe Ingestre Pavilion, Swarkeston Pavilion, the interior of Fox Hall.

Checking in to an English landmark

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THE LANES WERE DARK AND low clouds scudded across the sky as we drove through the fields of Buckinghamshire to our destination: a rust-red Gothic temple that was to be our weekend retreat. As we rounded a bend and caught our first glimpse of the triangular towers, a pale moon lit up the spires and battlements and shone through the high arched windows. Like a character in a gothic novel, I felt cold fingers running down my spine. Yet my husband and I quickly came to love that little temple, built around 1740. We came to admire its complex geometry with a triangular core, circular rooms and pentagonal towers. We woke to brilliant sun, high up in a round bedroom with stone pilasters and a vaulted ceiling, and we bathed in an old iron tub in a tower room painted with stylized foliage. We cooked our meals in another round room, where a new kitchen had been installed. And we dined in the double-story great hall as baroque chamber music from our small wireless soared up to the roof.

The Gothic Temple at Stowe, one of the earliest Gothic Revival buildings in Britain, was designed by James Gibbs, architect of St. Martin-in-the-Fields in London. It is one of twenty follies owned by the Landmark Trust of England. The Landmark Trust buys (and occasionally leases) buildings which are dilapidated or in danger of being torn down, restores them, then rents them out for holidays and vacations. The Trust currently owns 142 buildings throughout the British Isles, a each one can be rented for as short a period a weekend or for as long as three weeks. (F more on how to stay in a Landmark buildi see information at the end of the story.)

That we can stay in these houses is large due to the efforts of Sir John Smith. H founded the Landmark Trust in 1965 in o der to rescue buildings that were too ru down, troublesome or unfashionable for an one else to take on. Most are small and great number are unusual, eccentric and ev mad. In fact, Landmark's most famous pro erty is a giant stone pineapple in Scotland. was built in 1761 as a summerhouse for t 29-year-old Earl of Dunmore, who later b came governor of New York and Virginia.

BY LESLIE GEDDES-BROWN



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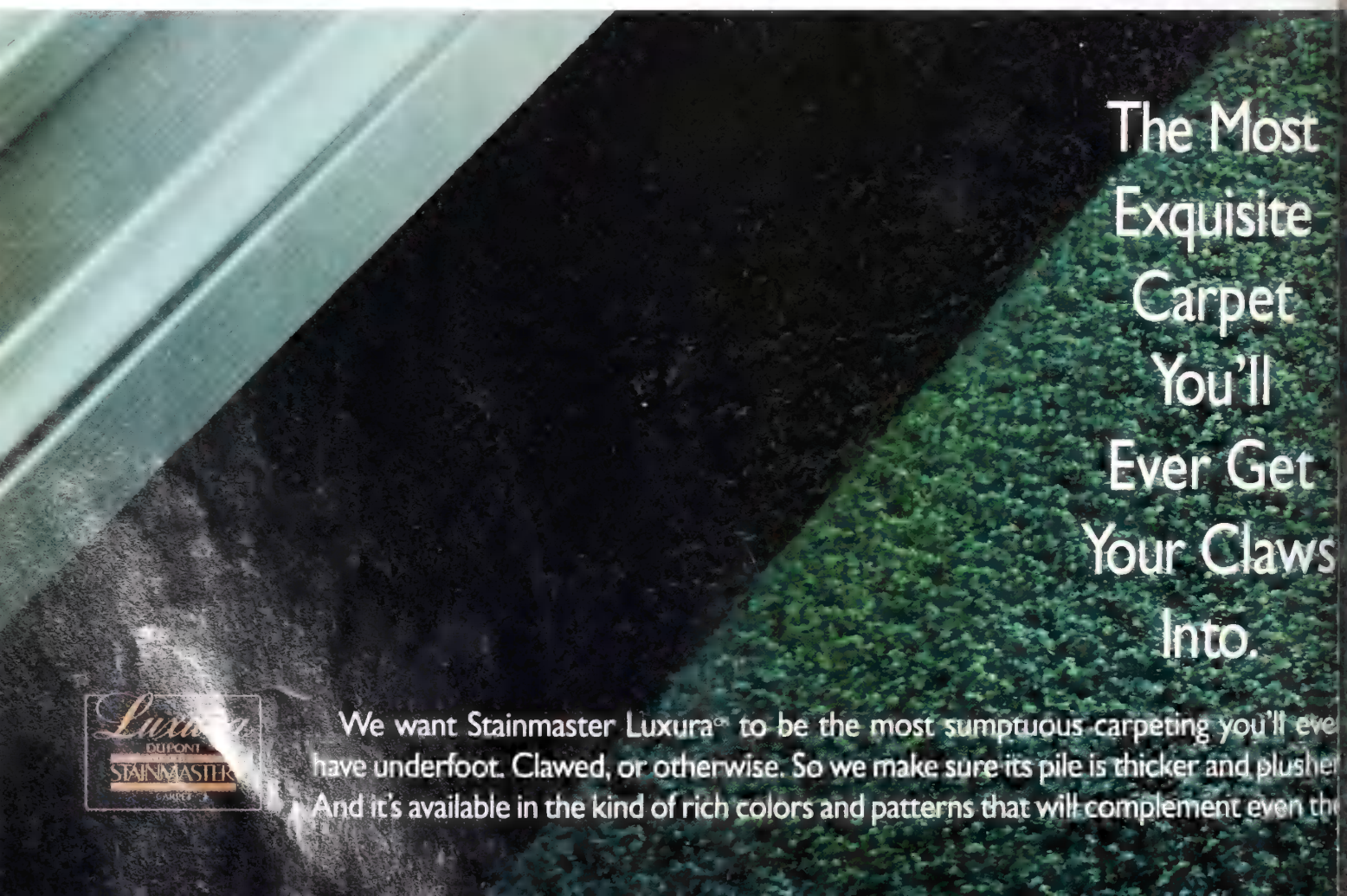
Landmarkers stay in the works of the country's great architects, live with antique furniture and paintings and feel, if only for a short time, as if they own the places. They also cope with some strange domestic arrangements: heating intended as much to coddle the building as to warm the visitor (although there often seems to be a fireplace) and kitchens and baths tucked into odd corners. Every bit of adapting seems well worth the effort, however, when you can spend your visit, as we did at Stowe, tramping around gardens created by William Kent, one of the first garden designers to work in the landscape style.

Trust buildings come in a variety of architectural styles, but we stuck firmly to pleasure pavilions—those follies, towers and garden houses built by the English aristocracy from around 1620 to 1760. Over the course of several weekends my husband and I visited the Temple at Stowe, Fox Hall in Sussex, the Bath House near Stratford-upon-Avon, Ingestre Pavilion in Staffordshire and the East Banqueting House in the Cotswolds.

Even those of us enthusiastic about Britain's historic architecture are amazed by the number of pleasure houses around the country. Sometime in the mid-1600s the English aristocracy began to believe (often mistakenly) that the Scots, the Welsh, the French and their very own next-door neighbors had ceased raping and pillaging. When rich landowners felt it was safe to move out of their cold, dark castles and fortified manors, they set about an orgy of building pavilions on their vast estates. Almost any excuse was good enough. A spot of gout? Milord could have a plunge bath handily situated to assuage the pains during his daily walk. A passion for hunting? Why not build a Palladian bedsitter near the stable yard?

One weekend we drove to Charlton in West Sussex to stay in just such a bedsitter. Glorious Fox Hall was designed in 1730 [illegible] Lord Burlington, who popularized the Pal[illegible]dian style in England. The duke of Richmo[illegible] commissioned the building—a nobly prop[illegible]tioned brick cube with one magnificent ro[illegible] above and space for his servants below—[illegible] that he could be near the Charlton Hunt, [illegible] most fashionable fox hunt of its day. In [illegible] damask-hung room where the duke o[illegible] wakened, ready for a wild day's hunting, [illegible] sat over early morning tea while the s[illegible] shone on the gold leaf of the paneling with[illegible] and on the box topiary outside.

The Bath House is a classical little octag[illegible] built on a hillside several miles east of Str[illegible]ford-upon-Avon. The building was desig[illegible] in 1749, probably by Sanderson Miller for [illegible] friend Sir Charles Mordaunt, who was pro[illegible] to gout. For Sir Charles's plunge bath, a gr[illegible] to was built around a deep, echoing pool [illegible] by seven springs. The watery gloom bel[illegible]





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Romance of the old rose

Varieties known centuries ago bloom among the 15,000 plants in a Connecticut par

BY SYDNEY EDDISON

THE AMERICAN ROSE SOCIETY lists almost 150 accredited public rose gardens in the United States, but only a few of these have a collection of old roses. Most of them concentrate on modern roses: hybrid teas, which were first developed in 1867, floribundas and grandifloras.

To trace the romantic history of this glamorous flower—to see roses that have bloomed for centuries—you must go to a place like the Elizabeth Park Rose Garden in Hartford, Connecticut. Designed in 1904 by Theodore Wirth, it was the first municipal rose garden in the United States. Here among the 15,000 roses that bloom every summer you can find [illegible] which Greek columns [illegible] the pink-and-red-striped *Gallica* rose that Henry II of England named 'Rosa Mundi' in honor of his mistress; 'Mme Hardy', developed by the head gardener of Empress Josephine's garden at Malmaison.

Donna Fuss, rosarian and consultant for the Elizabeth Park Rose Garden, is devoted to old roses. According to Mrs. Fuss, the American Rose Society defines an old rose as one whose type was in existence prior to 1867 when 'La France' was hybridized.

Although Donna Fuss and her husband, Mike, also a rosarian (together they founded the Connecticut Rose Society), had been growing and showing modern roses for years, Mrs. Fuss had to learn about old roses when she accepted her present job five years ago. "One of my charges was to find the original roses—many of them old. When I came on, they [the Friends of Elizabeth Park, organized in 1977 to assist the city of Hartford in refurbishing the rose garden] had made gr[eat] strides and done good weeding, but the g[ar]den was missing a large number of rose[s]. I spent an entire winter searching for a plan[t] the original garden and found it at the Co[n]necticut Historical Society in an old mun[i]pal register of the city of Hartford. It lis[ted] every rose planted in the 1904 garden."

Fortunately, the beds had not been sign[i]cantly changed, and once the document w[as] unearthed it was easy to match the [roses].

In the Elizabeth Park Rose Garden rambler-covered arches radiate fro[m] a rustic gazebo. Clockwise, from top left: Virginia creeper drapes the gazebo. 'Dorot[hy] Perkins' blooms on narrow arches. Wide arches with 'Excelsa' span a grass[y] path. 'Tausendschön' climbs a post.

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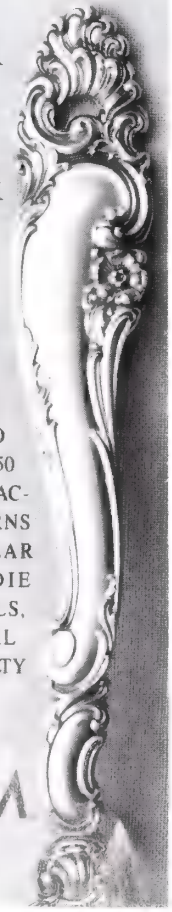


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remaining roses with their names and locations. What was not easy was replacing the lost roses. Some, according to Mrs. Fuss, were "next to impossible to find," and she is still looking for others. The discovery of 'Etienne Levet' gave her particular pleasure. "A friend found the rosebush, took a cutting and grew it for us," she reports triumphantly. "People have been just fantastic in the restoration of this garden. Originally, I thought we could do it in a couple of years. Now, I hope it will be done in a couple of decades because there is so much sleuthing to do." Nevertheless in 1990 the garden won a bronze achievement plaque from the All American Rose Selection organization.

Mrs. Fuss talks as passionately about old roses as she does about the restoration of the Elizabeth Park garden. "They have such a wonderful history," she says. "There were Western roses and Eastern roses and the twain never met until the 1860s."

In the Far East, rose selection and hybridization were ancient arts by the time the first China roses found their way westward in the 1800s. Then, finally, *Rosa Chinensis* with its habit of repeated bloom and the tea rose (*R. Odorata*) with its lovely sculptural form arrived in Europe. These were crossed with the tougher, hardier Western roses, giving rise to the first hybrid teas, which led in the early 1900s to floribundas and grandifloras.

Some roses at Elizabeth Park are very rare, like *Rosa Moyesii rubra,* which has only recently been identified by rosarians. Others are hard to find, like the ramblers hybridized early in this century by M.H. Walsh of Massachusetts. Mrs. Fuss tells us that Walsh made many wonderful crosses. "He used *Rosa Multiflora* which is an old, old rose from Japan and the Memorial Rose (*R. Wichuraiana*). Both are very hardy and have flexible canes." Pink 'Dorothy Perkins', its white sport 'White Dorothy' and 'Crimson Rambler' festoon the arches. In June, these along with thousands of other rosebushes turn this public garden into a scented bower.

Sydney Eddison has just published her second book, A Passion for Daylilies *(HarperCollins).*

WHERE TO SEE OLD ROSES

Elizabeth Park Rose Garden, 1 Walbridge Road, West Hartford, 06119; 203–722–6543. Open dawn to du admission free. Old roses are at their b throughout the month of June. **T Cranford Rose Garden,** Brooklyn Bot ic Garden, 1000 Washington Ave., Bro lyn, NY 11225; 718–622–4433. Op Tuesday through Friday, 8:00 A.M. to 4 P.M.; Saturday and Sunday, 10:00 A.M. 4:30 P.M. Old roses begin blooming middle of May. **Rudolf W. van der G Rose Garden,** Colonial Park, R.D. Mettler's Rd., Somerset, NJ 08873; 9 873–2459. Open every day. **Garden Legend and Romance,** 1680 Madis Ave., Wooster, OH 44691; 216–263–37 Open dawn to dusk. Heritage roses peak second week in June. **Boerner Botani Gardens,** 5879 South 92nd St., Hales C ners, WI 53130; 414–425–1130. Open 8 A.M. to sunset, April through Octob **George Washington's Pleasure Gard** Mount Vernon, VA 22121; 703–780–20 Open daily from 9:00 A.M. to 5:00 P. **The Hudson Heritage Collection Old Roses** at The American Rose Socie P.O. Box 30,000, Shreveport, LA 711 0030; 318–938–5402. The best time to v is in late April or early May. Membership The American Rose Society (dues are $ or $30 for senior citizens) includes *Ameri Rose* magazine and the society's ann *Handbook for Selecting Roses.* **The Antiq Rose Emporium,** Highway 5, Indepe dence, TX 77833; 409–836–5548. A m order nursery with display gardens. Op Monday through Saturday, 9:00 A.M. 6:00 P.M.; Sunday, 11:00 A.M. to 6 P. **Huntington Botanical Gardens,** 1 Oxford Rd., San Marino, CA 91108; for rections call 818–405–2274. Open Tues to Friday, 1:00 P.M. to 4:30 P.M.; Satur and Sunday, 10:30 A.M. to 4:30 P.M. roses peak April 15. **Roses of Yesterd and Today,** 802 Brown's Valley Rd., W sonville, CA 95076; 408–724–3537. mail-order nursery with display garde Open every day, 9 A.M. to 3 P.M.

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Among the pickings at Apples (above left): sunflower candlestick, $195; primrose doorstop, $40. Above right: Apple Bartlett, her grandchildren, Eliza and Tuck. Below, from left: Lemon-slice table, $95; faience dinnerware, from $34 per piece; terra-cotta rabbit, $45.

Happy harvesting

Bird feeders, doorstops and miniature topiaries by the bushel at a shop in Maine

IN A FAR CORNER OF APPLE Bartlett's eponymous little store, Apples, in Dark Harbor, Maine, there's a small portrait of a dignified woman dressed as Queen Victoria. It's an affectionate caricature of Bartlett's mother, Mrs. Henry Parish II, better known as Sister Parish, done some years ago for *The New York Times*.

It's also a gentle reminder that, although the shop is Bartlett's, the lively crafts and antiques filling it to the rafters are in the lighthearted tradition first made permissible by his mother, the de facto matriarch of American decorating (who summers nearby). From the shop's entrance gate, a copy of an antique wooden American flag, to the wooden watermelon slices and pastel-painted furniture for sale inside, the "happy summer store," as the owner describes it, is suffused with a whimsical, cottagey feel.

Bartlett, who with partner Maria Churchill also owns La Ruche on Boston's Newbury Street, set up Apples in the family barn last summer to give cottagers on the island of Islesboro an alternative to the L.L. Bean look that prevails here. But like a country store which it calls to mind, the shop has also become a summer hangout. "It's easygoing," she says. "People just like to stop by."

BY PETER LEMOS







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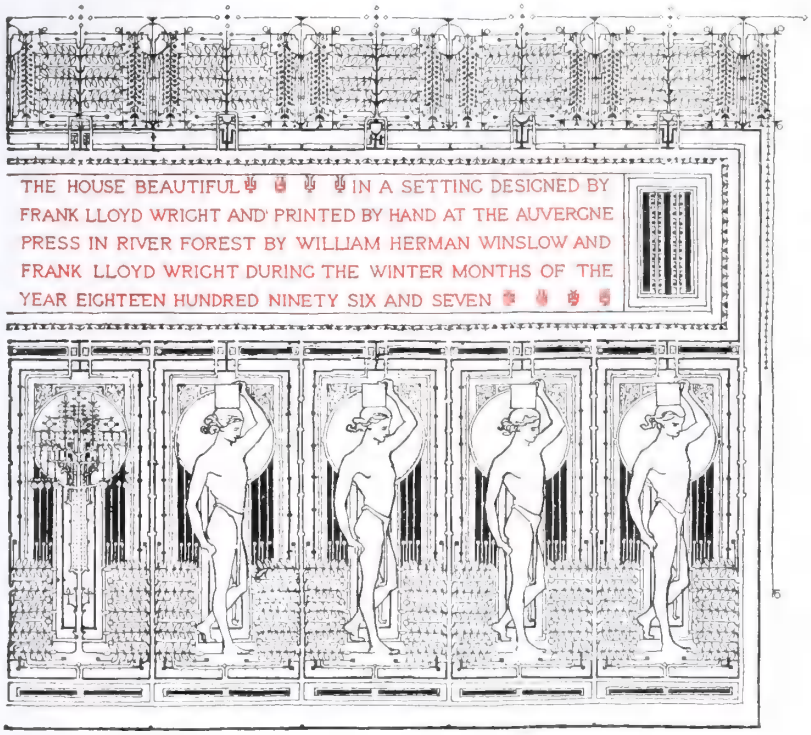
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house beautiful
JUNE 1992

A salute to genius

IN THIS ISSUE WE ARE SALUTING AN old friend of House Beautiful, Frank Lloyd Wright, who is revered in America for developing an architecture that changed the way we live. Our celebration coincides with the 125th anniversary of Wright's birth and the reopening of his Guggenheim Museum. This revolutionary building on New York's Fifth Avenue has been closed for two years of restoration work and the addition of a tower that completes the original concept.

House Beautiful has had an important relationship with Frank Lloyd Wright since the magazine's beginnings in Chicago in 1896. Both the architect and the editors of the fledgling magazine shared a late-19th-century ideal: that a beautiful house furthered the good life, both morally and aesthetically. It was also in 1896 that Wright and two friends published a book in the stable of one of Wright's River Forest, Illinois, houses: a limited edition called *The House Beautiful* (illustrated by Wright pen-and-ink drawings, left). Wright's pursuit of "a serene simplicity that is content with little, so long as that little is good" served as the ideological foundation of our magazine at its inception, and over the decades our pages have helped spread Wright's designs and ideas across America.



Included in our salute are reminiscences of some of Wright's contemporaries gleaned in recent interviews, including one with former House Beautiful editor Elizabeth Gordon; a report on Wright-designed home furnishings being reproduced for sale today; an article exploring how Wright, more than any other architect, gave us an American style. You can also read a turbulent history of the Guggenheim Museum, illustrated by some spectacular photographs of its new Gwathmey Siegel restoration, along with fluorescent-tube sculptures by Dan Flavin, who will fill the museum with light when it reopens.

As we celebrate the creativity of people like Frank Lloyd Wright and reenter the soaring skylit rotunda of the Guggenheim, we continue to ponder and define that noble concept, the house beautiful.

Louis Oliver Gropp

Editor in Chief

BY ELIZABETH D. HUNTER
PHOTOGRAPHY BY MICHAEL MUNDY PRODUCED BY SARAH KALTMAN



Work in progress

Even after ten years Alix and Bill Blumenthal are in no hurry to finish decorating their house. They still wait eagerly to see what designer Robert Currie will do next



Sunlight filters through the railing of the second-floor porch, where Alix Blumenthal loves to read in summer. The green of a bull's-eye quilt (opposite) and the yellows of a pillow state the color themes of the Blumenthal house.







At first glance the Blumenthals' living room (left) seems to have little pattern, but a closer look reveals more: on the sofa a silk plaid from Jack Lenor Larsen and an English floral quilt; a Donghia stripe on the chairs; appliquéd foliage of ecru felt on the green cushions of the metal chair. The chest in front of the sofa is one Alix Blumenthal bought in Texas before moving to New York. The inch-thick glass on the twig table gives it a contemporary look. Caucasian Karabagh rug, Doris Leslie Blau. Above: The Blumenthals under the porte cochere in front of their house.



A large 19th-century Jacobean-style table dominates the dining room (above). "I don't think people are comfortable in a room with too many pieces of important furniture," says Robert Currie. "Here the chairs are secondary." In the library (below) are four chairs instead of the usual sofa and chairs. "You don't need a sofa in a reading room," says Currie. Tapestry pillow fabric, Clarence House.





When Robert Currie enlarged the Blumenthals' kitchen he designed a bay window (above) to match the original bay window on the other le of the room. The new one looks out over the back woods. Striped wallcovering, Osborne & Little; glass plant dome, Timothy Mawson; al lantern on side table, Nancy Fierberg Antiques. Detail below: The Japanese hibachi in the library is topped with a thick slab of granite.

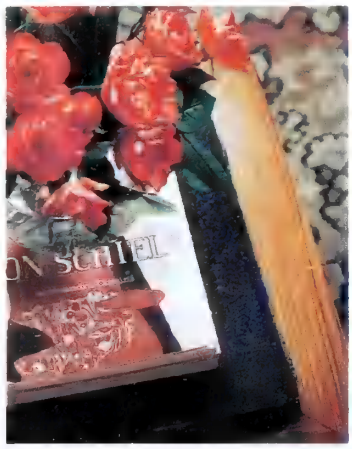
X AND BILL BLUMENTHAL'S CONNECTICUT

e does not grab you by the lapels and say, "Look at me." In fact, erits are so understated that it takes time to appreciate them. You sit on the living room sofa long enough to realize how comfort- it is and long enough to enjoy the muted pattern of the chintz draped across the back. You must linger in the dining room to re how sculptural the Jacobean-style table looks in the uncluttered . Then you might wander into the front hall and look at the ma- a umbrella stand—chosen because its green and mustard glazes the colors of the rooms beyond it. Only after a leisurely tour ou begin to realize how artfully the house has been decorated.

We never wanted people to walk into this house feel as if they were walking into a design state- t," says Bill Blumenthal, "and Bob feels the way." Bob is Robert Currie, a designer who helped the Blumenthals with their New York apartment. He believes that "a house—especial- country house—should be an oasis in a world re too many things shout for attention. It should out comfort. Otherwise, what's the point?"

he Blumenthals and their designer have spent ast ten years making this 1904 clapboard house fortable, but no one's patience is wearing thin. rom it, as Alix explains: "Bill and I are not the of people who say, 'In a year we are planning a major party and we want the house finished—down to the soap dishes.' We don't feel we are ever finished." The Blumenthals enjoy the design process, and they especially like to see how Bob Currie works.

The process began with wall colors. The Blumenthals set a limited budget for the initial decorating, so Currie did the backgrounds first, painting walls and refinishing floors. All the paint colors were inspired by the trees around the house. "I like to use green inside when there is so much green outside," says the designer, who created a flow from room to room by using variations of the same palette—pale pea-soup green in the living room, olive drab in the guest bedrooms, deep spruce in the library. Alix Blumenthal loves the serene effect: "I find it unsettling when each room in a house is completely different from the next," she says.



Currie likes "strange, murky shades" because they look old and mellow even when they are first applied. For this reason he also painted the woodwork upstairs a mustard yellow. "White trim would have taken away that dusty quality," he says. "It would have given the rooms an edge and I didn't want that."

Murky colors would not work in a house without the natural light that this one has in abundance. In fact, the many wide windows are one reason the Blumenthals bought their house, which is set in a picturesque village. When they first began looking for a house in New England, they thought they

would buy a very old place far out in the country—"a farmhouse with forty acres of land," says Bill. But they changed their minds after looking at several. "The farmhouse rooms were too small and dark," he says. "They felt claustrophobic." This Victorian-style clapboard with its comfortable rooms and screened porch charmed them right away.

Married only a short time before they bought the house, the Blumenthals were merging furniture when they moved in. "Bob was so nice about the things we already had. He never said, 'Oh, we can't use that,'" says Alix. "He always found a way to blend what we had with new purchases."

Bob Currie actually likes the challenge of using existing pieces ("to get the best out of them"). He even kept the 50s red Formica countertop in the butler's pantry, making it look good with gray paint on the original cabinets and a new black and white floor. But more to the point Currie does not like to go out and buy a roomful of furniture. He likes a slow accumulation. "This is a great way to do a house. Each piece is used—broken in—before you add a new piece so the room itself never looks brand new." And he has other reasons for working slowly. "The best pieces are not always available all at the same time," he says. "Something will turn up when you least expect it or when you are traveling." When Currie found a large wicker table in Paris, he called Alix and Bill to say it would be perfect for the living room, and they told him to buy it.



Currie points out that no two pieces of furnitu are from the same period and few are from the sa country. What he likes best is a mix of styles li that in the guest room: the 18th-century French s tee (upholstered in bright yellow leather) and t Art Nouveau garden seat. In less spacious surroun ings the lines of the pieces might clash, but here th simply look sculptural. There seems to be no rhy or reason for Currie's choice of tables and si chairs, and yet the English Jacobean-style dini table and the French wicker table (to cite just t examples) share a simplicity of line and elegance form that seem Oriental. As it turns out, Cur spent a lot of time in Japan at what he calls a ve impressionable period in his life, and his Japanese sensibility shows.

The designer's offbeat way of looking at things, however, see all his own. The odd metal chair in the living room is really a ch frame without the upholstery. "It was an Eastlake chair and we h taken all the fabric and stuffing off to redo it," he says. "But whe saw the frame it seemed too wonderful to cover up." A huge cus ion in the back makes the chair comfortable, and the Blumenth love it when visitors try to guess its exact origins. In fact, they lo it when Currie keeps *them* guessing. "Just when I think a room about as good as it can be," says Alix, "Bob will come up a move the furniture around for a couple of hours and—su enough—it's even better than it was before."

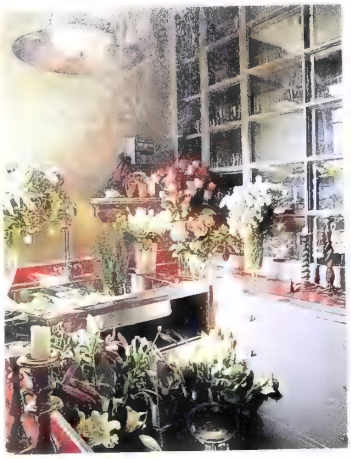
The master bedroom (below) has curtains exuberantly patterned in Rose Cumming leopard spots. "For Bill and me this is a lot of pattern," says Alix Blumenthal, "but although it doesn't look like any other room, it works with the rest of the house." The Weatheren bed repeats the pattern of the porch railing outside. Inset above: Wicker chair in guest room with Art Nouveau fabric.





Mustard-painted doorway in the guest room (above) frames a bamboo table in the bath. Robert Currie salvaged a moth-eaten endleton blanket by making it into a dust ruffle. The marquetry chest is English. A second guest room (below) is painted the same rich olive drab with mustard woodwork. An Art Nouveau garden seat stands in front of the French settee from Philippe Farley.





Panels of screening, put in by former owners, were set just inside the handsomely detailed railings of the original porch (right). Marseilles quilt on table in foreground and cutwork cloth on small table are from Alix Blumenthal's antique linen collection. Above: The butler's pantry between the dining room and kitchen has original glass-front cabinets and drawers with stamped metal pulls. Red Formica counter was installed in the 50s.

FOR MORE DETAILS, SEE READER INFORMATION


TOM WOLFE



BY ELIZABETH H. HUNTER

PHOTOGRAPHY BY THIBAULT JEANSON

Color it Canovas

In his family apartment in Paris, the textile designer Manuel Canovas uses yellow, old rose and green alongside the spirited patterns that made his name

PRODUCED BY CAROLYN ENGLEFIELD



In the drawing room Manuel Canovas used his own Tzarine, of viscose and linen, for walls and curtains. Ottoman and sofa are covered in variations of what he calls "vieille rose." He found the three small Jean-Michel Frank side tables at a flea market. Alma Canovas plays on the sofa.



Mme. Canovas's boudoir (above) is also a family room, filled with favorite things: a collection of watercolors and blue-and-white porcelains. Opposite below: In the dining room Canovas's fondness of green shows in chairs painted "Provençal vert." Tablecloth is a new cotton pattern, Perlimpin. Opposite, above left: Surrounding the boudoir mantel are travel souvenirs from Japan, India, Brazil. Opposite, above right: Canovas with his wife, Catherine, who manages licensing and accessories for Manuel Canovas.







NEXT DOOR TO THE ÉCOLE MILITAIRE in Paris, not far from the Eiffel Tower, stands a small apartment building. Designed in 1935 in the style of the 18th-century military school, it is formal and somewhat somber, not a place where you expect to find an apartment full of exuberant color and pattern: a yellow-and-red drawing room, a rose dining room with green-painted chairs and a small boudoir with overscaled wall covering. But designer Manuel Canovas, who lives here with his family, seldom does anything predictable. When he produced his first fabric collection in 1963, the Paris design community was shocked. "The colors were too strong and the patterns were too large," he says.

Now, of course, Canovas is appreciated for the brilliant colorist he is. His fabrics are shown in thirteen design centers in the United States. A passionate traveler, Canovas takes his color inspirations from all over the world, from the blue-and-white porcelain of China; the ikat textiles of Japan; the brilliant pink, red and orange paisleys of India; the Amish quilts of America.

But for his own apartment Canovas stayed close to home with the yellows, soft reds, greens and blues of 18th-century France. He put yellow moiré on the drawing room walls as a brilliant foil for his old master drawings. "Yellow is the best background for gold frames and blue and gray mats," he says. Canovas lined the walls of the boudoir, a family sitting room, with Bien Aimée, his famous glazed cotton pattern of enormous peonies and large blue-and-white jars. "According to some experts, this is completely wrong—such a big print in such a small room," he says, "but we love to sit here. I think it proves you should do what you like and not what's expected."





Canovas, famous for his oversized patterns, says, "All my life I have liked big motifs. They feel more elegant, more generous." He is almost as famous for his lusciously colored stripes, and in the master bedroom he makes lavish use of both. Cotton bed hangings are Alexandrine; walls and curtains are Pali, a cotton pattern inspired by a trip to California. On the bed: Canovas's new sheets, Ruban Rose.

FOR MORE DETAILS,
SEE READER INFORMATION







Finally: the Guggenheim as Wright conceived it

More than thirty years after its completion, the museum, newly restored and expanded by Gwathmey Siegel, has the spiritual impact of its original plan

BY CHRISTINE PITTEL PHOTOGRAPHY BY PAUL WARCHOL

Surrounded by tall rectangular buildings and with the new Gwathmey Siegel addition as a backdrop, Frank Lloyd Wright's Manhattan masterpiece, a seven-story spiral, brings Fifth Avenue an excitement that never palls.

THE SOLOMON R. GUGGENHEIM Museum opened its doors on October 21, 1959, and instantly became the definition of Modern. Crowds lined up around the block to step into the soaring skylit rotunda and gape at the spiraling seven-story ramp cantilevered out into space. Designed by the most famous architect in America to display the world's most avant-garde art, it was either Frank Lloyd Wright's folly or his masterpiece—Wright seemed fated to provoke controversy even after his death, at the venerable age of 91, six months before the building was completed. Critics lampooned the sleek, circular concrete edifice, dubbing it an overgrown oatmeal bowl or a runaway washing machine. At night, with light beaming from its streamlined bands of windows, it looked as if a spinning spaceship had just landed in the middle of New York's staid Fifth Avenue.

Today, more than thirty years later, the building, like the art on its walls, has evolved from shocking to familiar, even beloved. In 1985, when the museum announced plans to construct a sorely needed addition designed by Gwathmey Siegel & Associates (on a site earmarked by Wright), the community rose up in arms. Tamper with a landmark? Some of the same people who initially denounced Wright's building became its most vociferous defenders. Hearings and legal challenges kept the museum in the courts for four years, during which time director Thomas M. Messer retired and Thomas Krens assumed his chair. Krens ambitiously expanded the project to include a serious and precise restoration of the Wright building, which was deteriorating. When approvals were granted and construction finally began in late 1989, the museum gradually shut down to make way for the workmen. Eventually there were no paintings left on the walls of the great rotunda, but the last visitors before the museum closed didn't care. They had come simply to see Wright's magnificent space.

This confirmed what the directors had already recognized—the building itself may be the most significant work in their esteemed collection. When the expanded Guggenheim reopens this June, the public for the first time will see the interior of the museum as Wright designed it. The building that debuted in 1959 was severely compromised.



The unconventional museum—which is definitely not the neutral box many believe is best suited to showing art—was the product of three unconventional individuals. In 1927 Solomon R. Guggenheim, scion of the fabulously wealthy copper-mining family, was introduced to a charming young German artist, the baroness Hildegard Rebay von Ehrenwiesen (commonly known as Hilla Rebay). He sat for a portrait, commissioned by his wife, Irene. Rebay painted a competent likeness of the 67-year-old tycoon, but her heart belonged to a very different kind of art. "Non-Objective painting," Rebay explained, "represents no object or subject known to us on earth. It is simply a beautiful organization arranged in rhythmic order of colors and forms to be enjoyed for beauty's sake." Guggenheim, in the tradition of millionaires, had been haphazardly acquiring an assortment of old master paintings. The captivating Rebay quickly converted him to her cause and was soon shepherding him around Europe from one artist's studio to another, purchasing works by Vasily Kandinsky, Paul Klee, Fernand Léger and Laszlo Moholy-Nagy along the way. The collection rapidly outgrew Guggenheim's private suite at the Plaza Hotel and by the time it numbered over 800 paintings, Rebay persuaded her patron that what he really wanted was his own museum.

Rebay decided Wright was the man to build it and fired off a characteristically passionate introductory letter to the architect in 1943: "I need a fighter, a lover of space, an originator, a tester and a wise man...I want a temple of spirit, a monument!" She signed it, with a flourish of blue ink, "Hilla Rebay, curator of the S.R. Guggenheim Foundation." Wright immediately responded, "I appreciate your appreciation...Of course I feel I should have no difficulty in giving the Foundation what it desires and needs."

Rebay was convinced that nonobjective created an optical effect on mind and bo that generated spiritual enlightenment. S envisioned the ideal museum as an all-enco passing environment calculated to enha that effect. In the temporary quarters she Guggenheim rented in 1939 for the Muse of Non-Objective Painting, the "Art of T morrow," pictures were hung low to plushly carpeted floor on gray velour-lin walls, with Bach piped in and incense bu ing. Wright did not share her taste in decor paintings (he preferred Japanese prints) but was delighted at the prospect of planting example of his organic architecture in t "cinder heap," New York City, and decla himself "eager to *build* to objectify the n objective point of view."

While the search for a site dragged on, idea began to emerge on paper—a spiral bui ing, loosely based on the ancient temples Sumer, Assyria and Babylon. Those squar structures contracted as they rose, but Wrig circular version—"an optimistic ziggurat" would grow larger. As he refined his conce he shared it with his clients: "A muse should be one extended expansive well-p portioned floor space from bottom to top... stops anywhere...gloriously lit from above."

Thus began a seventeen-year saga, ul mately requiring six separate sets of plans a 749 drawings. Rebay worried that the bui ing might overwhelm the paintings. Wrig reassured her, over and over. Guggenhe died in 1949, leaving $2 million in his will construct the museum, but his execut balked. Wright had to go through the sa arguments all over again. Challenges ca from all fronts, even from artists. Twenty-o prominent New York painters, includi Franz Kline, Willem de Kooning, Philip G ton and Robert Motherwell, delivered a pe tion protesting that Wright's design did provide the "rectilinear frame of referen necessary for the adequate visual contemp tion of works of art."



The upward sweep of the unda is topped by a huge glass ome that bathes the space in tural light. Now, for the first time, practically the entire ght building will be open to the ic, including the highest ring of ramp. This is where Wright ed for visitors to start their tour ut it has always been closed se as a conservation laboratory. Opposite: Architects Charles vathmey and Robert Siegel in front of their addition.



Solomon R. Guggenheim requested a building to match the avant-garde paintings he intended to hang in it, works in which line, color and shape are a language in themselves. Frank Lloyd Wright's architecture was equally unprecedented: one floor flowing into another like a continuous curving wave that never breaks. Perimeter skylights enhance the play of light.



The New York City Building Department was utterly baffled by the plans and took four years to issue a building permit. Bids came back at double the budget, which threatened to halt the project. Wright was so grateful to contractor George N. Cohen, who worked with him to cut costs, that he put Cohen's name on the building under his own. (Wright signed the building with his distinctive red seal.) Ground was broken at last in 1956. By the time the mayor cut the ribbon three years later, the price of the structurally daring monument had escalated to $3.5 million.

Three decades later, the restoration and expansion project has proved equally contentious. Gwathmey Siegel endured their own agony of design revisions—each time the addition came back smaller and plainer—until Krens adroitly managed to push it through the lengthy review process. "We really had no choice," he reports; the museum had long ago outgrown the Wright building. Over the years a chain of ad hoc solutions to the space shortage, which started after the arrival of James Johnson Sweeney as director in 1952, sadly subverted Wright's intentions.

The volatile Rebay had been forced to resign as curator by conservative trustees and replaced by Sweeney; what had been conceived as a very personal, idiosyncratic museum was coerced into becoming professional. Sweeney was the former head of the department of painting and sculpture at the Museum of Modern Art, and he had his own ideas of what a museum should be. Inevitably, he and Wright collided. To give Sweeney proper credit, he broadened the scope of an admittedly narrow collection and shaped the Guggenheim into a world-class institution. But he also, unforgivably, sabotaged Wright's seamless space.

The revolutionary concrete ribbon of ramp, over a quarter mile long, which sweeps up in one unbroken curve to the glass dome almost 100 feet above was callously amputated at the very top, the highest level walled off to make a conservation laboratory and storage facilities. Wright had proposed that visitors take the elevator up to the seventh floor and start their tour at the pinnacle of his spiral, but now they were stopped before reaching the climax of his swirling rotunda.

The perimeter skylight is now clear once again. The restaurant is back where it belongs in the porthole-windowed corner

Next Wright had imagined them strolling down past the pictures, hung in the nichelike bays, which he thought of as a chambered nautilus. He wanted people to see the paintings in ever-changing natural light, provided by a thin strip of skylight rimming the perimeter wall. This wall was gently slanted, at the angle of an easel, so the paintings could bask in the light.

Sweeney was horrified. The perimeter skylights were masked, and he rigged up a system of rods so the canvases stayed bolt-upright, as in other museums, which Wright denounced as a "crucifixion." Wright had supplied artificial lighting, but only as a supplement. He hated its fixed, frozen glare. He took to calling James Johnson Sweeney "Johnson & Johnson Sweeney," because of his fondness for sterile white interiors, like gauze bandages. But Wright lost this battle, too. Instead of the soft ivory he specified, Sweeney painted the rotunda dead white.

The Guggenheim and Gwathmey Siegel Associates (who carried out the meticulous restoration) deserve an architectural Oscar for returning Wright's tour de force to what Krens calls its "pre-original" condition (prior to the Sweeney compromises). The conservation lab is gone, moved off-site along with the art storage facilities. The perimeter skylight is now clear once again and refitted with new ultraviolet-shielding glass to protect the paintings. The restaurant is back where it belongs in the porthole-windowed corner. In the archives at Taliesin West, Wright's winter home and studio, unexecuted drawings of a stainless-steel cafeteria counter shaped in a compound curve were found and were built. The rotunda has been refreshed with a skim-coat of plaster. Under the refurbished glass dome—Wright never wanted to lose the sense of the sky—it looks incandescent.

"You should have been here three mon ago," exclaims Charles Gwathmey, stridi through the cacophonous construction si "The entire space was black—just black ins lation everywhere." The concrete buildi was not originally insulated, but today mus ums are built with sophisticated temperatu and humidity controls. The building has be rewired, re-roofed, and resealed with an el tic coating. Back in 1956 the whole constru tion process was experimental, and some pa survived better than others.

Deftly stepping over a stack of wire me Gwathmey leads the way into a section th until now has never been quite so accessib to the public. The circular Monitor, the co panion space to the sublime rotunda, w crammed with offices. By removing the cubbyholes the architects liberated a spirit miniature of the symphonic rotunda ne door. Its floors overlook an open four-sto light-well centered on a lozenge-shaped stai

Two floors of the Monitor merge into t new Gwathmey Siegel galleries—bare, lo and crisply geometric spaces with discree recessed lighting. Here are the rectiline spaces that would please Franz Kline a friends. These generous rooms, three of do ble height, accommodate large-scale conte porary paintings and sculpture too big f Wright's bays and satisfy the curators' requ for a respite from Wright's ramp. They wan ed the alternative of a plain box.

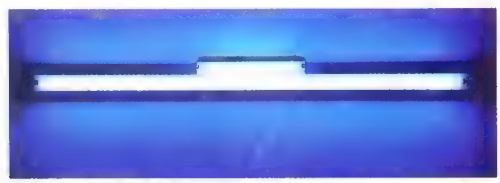
The galleries are built on the foundation an earlier annex, added in 1968 by Wrigh son-in-law William Wesley Peters on a ba corner of the lot. Viewed from Fifth Avenue, t ten-story Gwathmey Siegel tower forms a bac drop and rectilinear counterpoint to the tw drums. Wright had proposed artists' studios a glass-and-steel building on this site, but it fell the wayside during the budget cuts. "When yo looked back, you realized there was a pie missing—a mediating device to anchor th rotundas and tie the building back into th cityscape," Robert Siegel explains. "Befor the rotundas just floated." The annex draws curtain on the happenstance of the neighbo ing party wall. *(Continued on page 13*

Light fantastic

THE CONCRETE RIBBON OF ramp that winds smoothly up to the skylight of the Guggenheim Museum's great rotunda is bathed in light. Frank Lloyd Wright believed light should enter a space as God intended, from above, so he topped its vast circular well with a generous dome of glass. But this summer Wright's luminous rotunda will shine even brighter, thanks to a more earthly source, the vivid fluorescent tubes of light arrayed along the spiraling route by New York artist Dan Flavin. This special installation, commissioned to inaugurate the newly restored and expanded museum, represents a sentimental return. Back in 1959 when Flavin was 26 years old, he worked at the Guggenheim, carrying plans to and from Wright's affiliate office. He has known this building from the beginning.

Flavin is the innovative artist who took one of the harshest elements of our everyday landscape, the common fluorescent tube, and transformed its flat light into a mystery. In 1961 he began to experiment with standard industrial light fixtures straight off the hardware store shelf. The stark white fluorescent tubes, which contractors order by the box (banishing all shadows from factories and supermarkets), came in two-foot, four-foot, and eight-foot sections. Flavin combined the tubes into geometric arrangements on the wall or as freestanding sculptures, utilizing the available palette—blue, green, yellow, pink, white. Suddenly spaces vibrated.

Flavin helped broaden the definition of art in the 1960s, along with other emerging artists like Robert Irwin and James Turrell, who were also creating compelling environmental installations that manipulated light and space. Flavin worked in fluorescent tubes with the same minimalist instincts and intentions that Donald Judd brought to boxes. Flavin didn't embellish the naked fluorescent tubes or hide the metal trays or mask the ugly little fittings at the ends. He exposed the whole object, including the electric cord, then just flipped the switch. *(Continued on page 134)*



Two Dan Flavin works: The larger one,* untitled (for S.D.), *1992; the smaller one,* untitled (Charlotte and Jim Brooks) 5, *1964.

BY FRANCES SPALDING PHOTOGRAPHY BY MICHAEL DUNN

A Sussex farm of one's own

No part of this large 18th-century house or it fertile garden escaped the creative eye and hand of the Bloomsbury artists who lived and worked here





The walled garden at Charleston, where Vanessa Bell and Duncan Grant lived off and on for fifty years. Opposite: Vanessa's bedroom. Curtains at the garden doors are reproductions of linen panels designed by Vanessa Bell for the remarkable Omega Workshops in 1913.













"CHARLESTON IS AS USUA

Here is Virginia Woolf describi the country house of her siste Vanessa Bell, in 1922. "One he Clive shouting in the garden bef one arrives. Nessa emerges from great variegated quilt of asters a artichokes; not very cordial; a little absent-minded.... Then Dunc drifts in, also vague, absent-minded, and incredibly wrapped rou with yellow waistcoats, spotted ties and blue painting jackets."

So Virginia Woolf wrote in her diary, where every now and th she cast an envious eye in her sister's direction, weighing her ow success as a novelist against Vanessa's more fecund, less conventio existence. If Vanessa, an artist of the Bloomsbury group, appear absent-minded it was because she cared for house and garden, h three children and extended family. She also painted every day; h mind was filled with colors and shapes.

Vanessa Bell first took the lease on Charleston, a large, auster 18th-century farmhouse, in 1916. Situated in the depths of Susse it was then, as now, surrounded by fields and was some distan from the nearest village. In this peaceful, remote setting the inhab tants of Charleston could ignore the social pressures of London lif "Nessa seems to have slipped civilization off her back," Virgin Woolf wrote to a friend. "Clive now takes up the line that she h ceased to be a presentable lady—I think it all works admirably."

By 1916 Vanessa and her husband, Clive Bell, parents of tw sons, had replaced marital relations with a mutually affectionate, r spectful friendship. Vanessa had already begun her lifelong associ tion with the artist Duncan Grant, by whom she had a daug ter, Angelica, in 1918. She accepted his homosexuali because she knew the wisdom of accepting others as they ar She also managed domestic matters with a minimum of fuss.

When Vanessa leased Charleston, the house was bare and u furnished, the garden neglected and overgrown. Though sh faced various difficulties—not the least of which was the lack running water and electricity—she swiftly made it habitable, a before long she began to enhance rooms by painting decoratio on door panels and over fireplaces. Both Vanessa and Dunca showed remarkable talents as interior decorators, and in the 20s an 30s painted and decorated several houses in London. For Charlesto they made their own "wallpapers" using stenciled motifs, and th

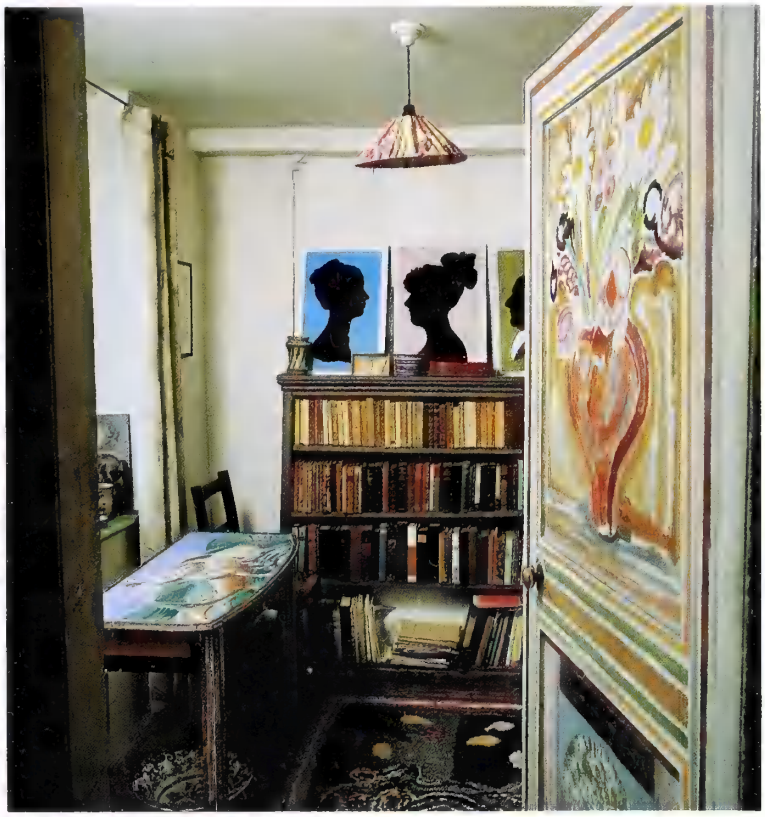
Because the sitting room (opposite) had doors opening onto the garden it was called the Garden Room. Duncan Grant painted the decoration over the fireplace as well as the log box and folding screen; he also designed the rug. Together he and Vanessa Bell stenciled the walls. This page, left to right from top: The front of the house overlooking the pond which Vanessa, in her excitement on first visiting the house, described as a "large lake." Gladiolus byzantinus The mantelpiece in Duncan's studio. Vanessa with her sons Julian, on the left, and Quentin. A corner of the garden with a cast of Giovanni da Bologna's Venus, one of many casts bought by Duncan at art schools. The big dining table painted by Vanessa is set with pottery made by Quenti

To Vanessa Bell and Duncan Grant, a bare wall was as irresistible as a blank canvas



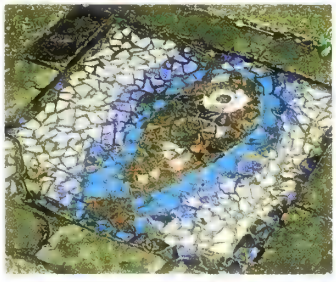


The garden wall is decorated with more of Duncan Grant's art-school plaster casts. Vanessa and Duncan called the paved sitting area at the end of the garden the Piazza.











Clockwise from top: The door to Duncan's dressing room was painted by Vanessa in 1918. A linen chest by Duncan. Papaver Cedric Morris. Small mosaic paving. Angelica, Clive Bell, Stephen Tomlin, the sculptor, and Lytton Strachey, the biographer.



Vanessa Bell filled an empty house with warmth and a weedy garden with beauty

painted decorations on tables, cupboards, overmantels and even th four sides of a log box. Visitors willingly lent a hand: Duncan's mothe executed his designs for needlework, and Roger Fry, the painter-crit ic, assembled a fireplace out of bricks and rebuilt a niche in the dinin room inglenook. Clive Bell had his own bedroom and contributed t the household by keeping the wine cellar well stocked and by addin brio to the dinner table conversation.

Charleston was never the most comfortable of houses and eve after the installation of central heating it was often unbearably cold but it attracted many visitors, most of whom were either key figure within the famous Bloomsbury circle or on its periphery. The eas hospitality that Vanessa offered is one reason why this group o friends remained united over a long period.

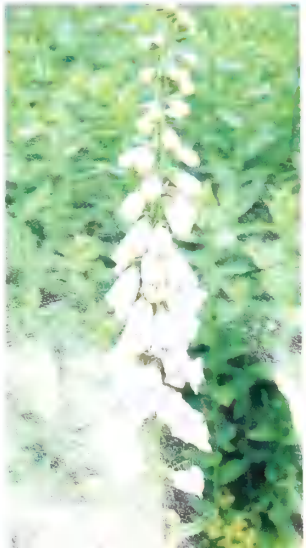


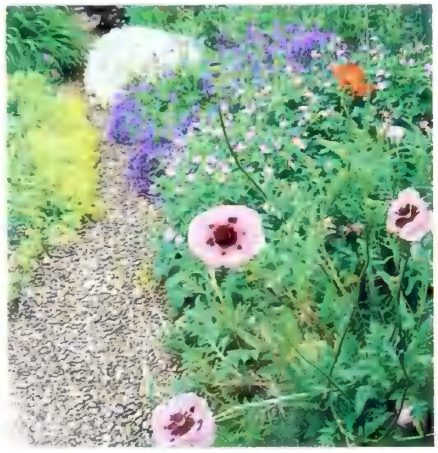




Every summer the garden grew more spectacu lar. During the winter months Vanessa and Dun can pored over seed catalogues, choosing nex year's flowers. The soil in the long-establishe garden was richly fertile and the ten-foot-hig wall, built in the traditional Sussex manner out o flint and brick, sheltered plants from the winds of the Sussex Downs. The plan of the garden wa simple: A rectangle, it had narrow borders run ning beside each long wall and, behind a box hedge, a paved sitting area in the northeast cor ner. A tiny lawn bordered by a low hedge of *San tolina* and two rectangular beds occupied the cen ter of the garden. Both of these beds and the lon borders were filled with herbaceous plants, infor mally arranged to create the "sweet disorder" ad mired by Vanessa and Duncan. They always chos flowers and plants they liked to paint, appealing either because of their color or shape, and they delighted especially in gray-leaved plants which offered relief from the monotonous greens of high summer.

Sadly, during the last years of Duncan Grant's life, at a time when he was the sole resident of Charleston, the garden fell into disrepair. It became so overgrown that many of its features were lost. Then in 1980, the Charleston Trust was formed and it embarked on the rescue of the garden with help from a great garden *(Continued on page 120)*





The gravel path (opposite) leads to the Garden Room. Clockwise from top: Clive Bell's room with bed, which he bought in Paris, painted by Vanessa. Roger Fry, Desmond MacCarthy and Clive Bell. Makeshift garden bench. Oriental poppies. Foxglove. The bathtub, which was not installed until the 30s, was painted by Richard Shone, a young friend of Duncan's who later became a historian of Bloomsbury artists.







BY PADDY CALISTRO PHOTOGRAPHY BY TIM STREET-PORTER
PRODUCED BY BEVERLY McGUIRE

Saving ways

At the eleventh hour, a collector of vintage furnishings rescues an endangered Laguna Beach cottage, then infuses it with color and a big helping of her favorite things

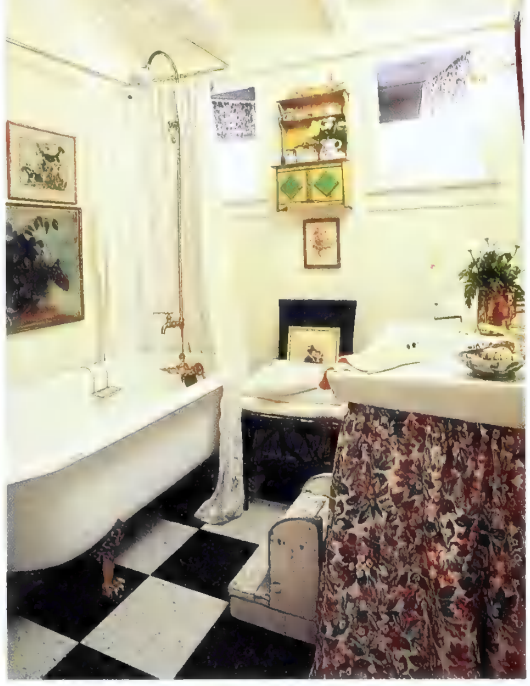
RESPONDING TO A CRY FOR HELP from preservationists in Laguna Beach, California, Claudia Swimmer saved a bit of history. A two-minute segment on a local newscast let it be known that unless somebody did something immediately, one of the oldest houses in Laguna's prized Three Arch Bay enclave—the town's famously haggled cottage—would be just a memory, demolished to make room for another multimillion-dollar mansion. Swimmer was on the phone instantly.

She arranged to move the house to a vacant lot she owned in North Laguna and twelve months later moved herself into the Craftsman-style cottage. Then the fun began.

After Claudia Swimmer rescued this 1922 cottage from demolition, she set about giving it "a homey look that makes you want to be there all the time." In the living room alone (above and right), Swimmer mixed more than a dozen vintage fabrics.











Rachel plays dress-up in every girl's dream room (top left and above). The bathroom (top right) is gussied up with vintage fabrics and a checkerboard floor. Right: A quilt made by her grandmother covers Swimmer's bed.

"The house cried out for a romantic interior, something cozy and warm," explains Swimmer, whose last house was filled with Oriental and European antiques. "This is a very American house, so I wanted it to look that way.

To achieve her vision, Swimmer painted walls and ceilings white and trusted "everything I love," as she puts it, to give the home its colorful, uncontrived look. Her friend Mary Lou Stockwell, a local interior designer, made suggestions about flooring and architectural details of the period, "but in the end, I just relied on my own taste to make the house what I wanted it to be."

A self-proclaimed flea-market and an-









Swimmer, once a professional cook, decided that a gourmet kitchen would overpower her cottage, so she preserved the original layout (opposite). Taking advantage of Laguna's affable climate and her own green thumb, Swimmer (top right, with daughter Rachel) filled her garden and porch with plants (three views this page).

FOR MORE DETAILS, SEE READER INFORMATION

tiques-shop hound, Swimmer set about scouting vintage chintzes to swag over windows, a look she first spied at The Ivy, a restaurant in Los Angeles. The living room is a collage of "a yard of this and a yard of that" with a touch of red in each unifying more than a dozen floral prints. Her upholstered and painted furniture splashes additional hits of color throughout the house. Most of the larger pieces came from two favorite haunts: Indigo Seas—a design shop owned by The Ivy proprietor Lynn von Kersting—and the Wild Goose Chase in Santa Ana.

Swimmer's daughter, Rachel, was a baby during the time she was redoing the beach cottage. That probably had a lot to do with the whimsical mood of the house, she admits. "It's like a big, colorful playhouse."







Dressing up the bedroom

The new sheets match a whole range of moods—from soft-spoken romance to hot-hued modernism. Let their style be your guide: Create—or revive—a room around them

KIRCHNER · PHOTOGRAPHY BY KARI HAAVISTO · PRODUCED BY SARAH KALIMAN



A RICH CULTURAL MIX MARKS Ralph Lauren's Morocco collection. Charcoal leaves dance across a coverlet; a tribal print creates a graphic contrast on shams and bed skirt. For textural interest, a raw silk throw, a raffia pillow. Rugs are Turkish and Russian. A Raj chair and Ralph Lauren's Anglo-Indian bed extend the worldliness. Man Ray photograph (over bed) from Timothy Baum. Morris Graves drawing (on mantel), Schmidt Bingham Gallery. Room in house by architect Heather Faulding.



THE GRANDEUR OF A LOUIS XVI–STYLE BED, ...sh Adrienne Vittadini linens, a huge Henredon mirror (above) ...ght down to earth by an upturned terra-cotta pot (sprayed ...dside table and sheer fabric draped at a window. Metal ...neo Gothic sconces blend pedigrees with an antique ...valier and vintage Fortuny pillows from David Duncan.

RUSTIC ADIRONDACK CHARM COMES FROM BI... Blass's tartan sheets for Springmaid (opposite), the bright punch ... ruffled red shams and a peek of white eyelet to prevent pattern ove... load, along with L.L. Bean's classic blankets. Amiable partners: a sta... and-stripes marquetry table from Susan Parrish Antiques, a Missi... bed from ABC Carpet & Home and Conran's/Habitat wicker cha...


It's all in
linens enrich a loft's casual
eyelet softens crisp pla
THEROUX
RIDING THE
IRON ROOSTER
Hudson Valley


Larger-than-life roses
add to the charm of a
color-saturated sheets create
a bright island in a clean white shell



SCALE OF WAMSUTTA'S NANTUCKET ROSE

)site) suits the serendipitous style of this attic aerie. Sky-blue form a rich backdrop for a warmhearted mélange: Lexington ture's informal wood headboard, Portico's iron vanity, an an- parrot cage from Paula Rubenstein Antiques. An heirloom and puckered gingham pillow keep the mood this side of sweet.

HOT-HUED COLOR TURNS MODERN STYLE

sensual in a space (above) designed by architect Paul Segal. Martex's solid-bright sheets were sewn into a pieced slipcase for the headboard that echoes the bed's crisscrosses. A color-flamed rug from Driade provides a perfect anchor for the tropic-toned oasis. Roman Kujawa's white-on-white paintings create a neutral ground. ICF table.



MATISSE MIGHT HAVE INSPIRED THIS STUDIO apartment (above) punctuated by Marimekko's sheets for the daybed in vivid stripes and bold leaves. The daybed is surrounded by a riot of color from Noel Stupek's paintings, an Avventura vase, the table layered with sheet and curtain, and sunny yellow walls. Sole neutrals: Kraft-paper shades, Noguchi lamp.

ENGLISH COUNTRY COOLS DOWN FOR T nineties (opposite) with Sanderson's sheets for Utica in clean gre and-white patterns. A bright floral peeks out on pillow shams. Pi are soothed by antique Marseille spread (Trouvaille Française) mint-green walls. A lace-edged sheet forms a valanced window curt a pillowcase slipcovers a cushion on a bench from Malmaison Antiq

FOR MORE DETAILS, SEE PRICES & SOURCES AND READER INFORMATION


Sheets move off the
bed to lend style to tablecloths and
curtains, pillows and slipcovers

Sara Lee asked home bakers for their favorite recipes using the company's famous pound cake. Top chefs



Peach Melba Cloud
Vonnerie L. Wood—Marshall, Mich.



LAST YEAR SARA LEE, THE LEADING maker of frozen desserts in the United States, sponsored a recipe contest to find America's best dessert using the bakery giant's best-seller—frozen pound cake. The result: an avalanche of recipes using Sara Lee Pound Cake—an American tradition and freezer staple for the past forty years. In its search for the winning recipe, Sara Lee joined forces with House Beautiful, convened the top pastry chefs in the country to select five finalists from the seventeen semifinalists chosen by the chefs from the Sara Lee company. (Each of the five finalists, whose recipes are shown on these pages, received a $500 prize.)

The chefs on our panel gathered at the Mark Hotel in New York for a lively afternoon of tasting. These luminaries of the pastry world were: Jacques Torres, pastry chef of Le Cirque in New York; Jean-Louis Palladin, chef of Jean-Louis at the Watergate in Washington, D.C.; Philippe Boulot, chef of the

Cast your vote

picked the five finalists—but *you* have the deciding vote

BY JANE ELLIS
PHOTOGRAPHY BY DAVID FRAZIER



Caramel Cinnamon Huts
Linda O. Ervin—Landis, N.C.



Mocha Mousse Crunch Cake
Kim T. Happel—Louisville, Ky.

Mark Hotel restaurant; chef Joachim Splichal of Patina in Beverly Hills; Nancy Silverton, pastry chef and co-owner of Campanile in Los Angeles; pastry chef Mary Beth Liccioni, co-owner of Le Français in Chicago; and Christopher Gross, chef and owner of Christopher's in Phoenix. The panel of judges, which included House Beautiful's food editor, rated the desserts for their presentation, originality, ease of preparation and, of course, taste.

Now it's your turn. Test these five recipes, then vote for your favorite by calling a 900 number before July 1, 1992. (There is a $1.50 charge for each call. Callers will receive a free Sara Lee recipe booklet and coupons for Sara Lee products.) The grand prize winner will be announced in the September 1992 issue of House Beautiful. The grand prize? A Sub-Zero refrigerator freezer—perfect for storing an ample supply of frozen cakes.

or the best dessert

Versatile pound cake is the basis for five desserts—from Italian



Italian Biscotti Crescents Marie Serena—Campbell, Calif.



When America's top pastry chefs tasted the desserts dreamed up by American home cooks using Sara Lee Pound Cake, they were impressed. The pros had a few ideas of their own, too. Mary Beth Liccioni, chef of the Le Français restaurant just outside Chicago, always keeps a pound cake in her freezer at [illegible] unexpected company. She [illegible] slices and pours fresh [illegible] on [illegible] Philippe Boulot, chef of the Mark Hotel r[illegible]ant in New York, likes substituting p[illegible]ake for bread in bread pudding or serving the cake with chocolate or lemon parfait. Nancy Silverton, co-owner and pastry chef at Campanile and author of *Desserts*, lightly toasts half-inch slices of cake and spoons strawberry compote on the diagonal, leaving some cake showing. "Sprinkle with confectioners' sugar," she says, "and serve with vanilla ice cream." Joachim Splichal of Patina adds eight ounces of diced pound cake and mashed fresh strawberries to vanilla bean ice cream just before it is finished in the ice cream maker. In

biscotti
crescents to a
truffle torte.
nd every recipe
is a winner

Our judges (left to right): Jacques Torres, Philippe Boulot, Nancy Silverton, Jean-Louis Palladin, Joachim Splichal, Christopher Gross and Mary Beth Liccioni.





Amaretto Truffle Torte Rita Reimer— Indialantic, Fla.

Phoenix, Christopher Gross, chef and proprietor of Christopher's, toasts thin slices of pound cake and layers them—like a *mille-feuille*—with fresh fruit or chocolate custard and whipped cream. Jacques Torres, chef of Le Cirque, finds pound cake a good substitute for sponge cake. For dessert dumplings Torres slices pound cake into 2½-inch-diameter discs and spreads them with a chocolate truffle cream (melted chocolate and heavy cream flavored with framboise). Over this he scatters a few fresh raspberries and wraps it all in buttered phyllo leaves, twisting the top like a chocolate kiss. The dumplings are then lightly browned in the oven. And Jean-Louis Palladin of the Watergate Hotel makes a dessert version of French toast using pound cake. Coated with an egg mixture sweetened with cinnamon and honey, slices of cake are toasted in a pan and garnished with brown sugar.

And these chefs are not above using pound cake as America loves to do—for homemade ice cream sandwiches and sundaes.

RECIPES (WITH 900 NUMBERS) BEGIN ON PAGE 116

PEACH MELBA CLOUD

Vonnerie L. Wood, Marshall, Mich.

TO VOTE: 1-900-986-0001

This "trifle" style dessert is made of alternating layers of cream, fresh raspberries, sweet peaches and pound cake.

- 1 frozen Sara Lee Pound Cake, 10¾-ounce size
- ¼ cup Amaretto
- ¾ cup seedless red raspberry jam
- 2 cups heavy cream
- 4 ounces cream cheese, room temperature
- ⅓ cup fruit cocktail mix, drained
- ⅓ cup peach schnapps
- Fresh raspberries for garnish

Slice frozen cake into 18 slices and cut each slice into rounds with a glass or a biscuit cutter. (The rounds should be just slightly smaller in circumference than the glasses used.) Place a pound cake round in the bottom of 6 parfait or wineglasses.

In a small saucepan over medium heat, melt Amaretto and jam together until smooth. Remove pan from heat and allow mixture to cool. Drizzle 1 tablespoon over each cake round.

In a large mixing bowl, beat cream until stiff. Add cream cheese and continue beating until well blended. Remove 2 cups of this mixture to another bowl and set aside. Blend in fruit cocktail and peach schnapps to remaining cream mixture. Set aside.

To the 2 cups of cream cheese mixture add ½ cup of jam/Amaretto mixture and blend well.

Divide peach and cream mixture evenly among the 6 prepared glasses. Top peach and cream layer with a pound cake round. Line inside rim of each glass with fresh raspberries. Using ¾ of jam and cream mixture, divide it evenly among glasses, inside the fresh raspberry ring. Top this layer with another pound cake round.

Place remaining jam and cream mixture in a pastry bag fitted with an open star tube and pipe a decorative top on each dessert. Garnish with fresh raspberries. Cover each [illegible] and refrigerate 3 hours or overnight before



CINNAMON HUTS

[illegible] Ervin, Landis, N.C.

[illegible] 1-900-986-0002

Quick and [illegible] spur-of-the-moment treat.

For huts:

- 1 frozen Sara Lee Pound Cake, 10¾-ounce size
- 1½ cups sugar
- 1 tablespoon cinnamon
- 1 teaspoon allspice
- ½ teaspoon freshly grated nutmeg

For cream filling:

- 2 cups heavy cream
- Confectioners' sugar, to taste
- Vanilla, to taste
- ½ package instant vanilla pudding mix
- 1 cup caramel topping
- 2 tablespoons Kahlúa

Prepare huts: With a serrated knife, cut cake into ¼-inch slices. Cut each slice into 3 pieces, and then cut each of these pieces in half, forming 2-inch squares.

In a large plastic Ziploc bag, combine sugar, cinnamon, allspice and nutmeg. Seal bag and shake until mixture is thoroughly blended. Place squares of pound cake, six at a time, into bag. Seal bag and shake to coat squares entirely with spicy sugar mixture. Set coated squares aside.

Prepare cream filling: In a large mixing bowl, whip cream until stiff together with sugar and vanilla to taste. Gently stir in instant vanilla pudding mix. Slowly fold in caramel topping until totally incorporated. Blend in Kahlúa.



To assemble caramel cinnamon huts: Fill a pastry bag fitted with a star tube with cream mixture. Place a coated square on a serving platter. Pipe cream filling on it and top with another square. Decorate the top with a large rosette of cream filling. Repeat until all squares are used. Makes approximately 54 pieces.

Garnish variations: Sprinkle rosettes with spicy sugar mixture; drizzle tops sparingly with caramel topping; dust with Dutch process cocoa.

MOCHA MOUSSE CRUNCH CAKE

Kim T. Happel, Louisville, Ky.

TO VOTE: 1-900-986-0003

For chocolate and coffee lovers: Mocha mousse in a shell of pound cake is coated with a mocha glaze and garnished with a crushed Heath bar.

For mousse filling:

- 1 package unflavored gelatin
- ⅓ cup cold strong coffee
- 1¼ cups butter
- 12 ounces semisweet chocolate chips
- ¾ cup sugar
- 1 teaspoon vanilla
- 5 large egg yolks
- 1 cup heavy cream, whipped stiff

For chocolate glaze:

- ½ pound semisweet chocolate, melted
- 1 tablespoon confectioners' sugar
- ⅓ cup strong coffee

For garnish:

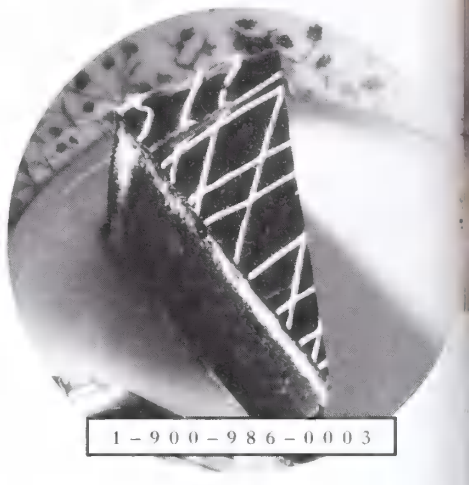
- ½ teaspoon unflavored gelatin
- ½ cup heavy cream
- 1 Heath bar, finely chopped

For cake:

- 1 frozen Sara Lee Pound Cake, 10¾-ounce size, cut into thin slices
- 2 tablespoons Amaretto
- 2 tablespoons Kahlúa

Prepare mousse filling: In a large saucepan, sprink gelatin over cold coffee and allow gelatin to soften befo stirring. Add butter to saucepan and melt over low he Bring mixture to a boil and stir to blend ingredients. R move pan from heat. Add chocolate chips and sugar. S mixture until smooth.

Add vanilla and egg yolks to chocolate mixture and s until well blended. Place pan over low heat, stirring co



stantly, and cook for about 3 minutes. Allow mixture cool. Gently fold in whipped cream until there are r traces. Chill until ready to use.

Prepare chocolate glaze: In a large mixing bow blend melted chocolate, sugar and coffee until glaze of smooth consistency. Set aside.

Prepare cream garnish: In a small saucepan, dissolve teaspoon gelatin in 1½ teaspoons water and heat un melted. Cool mixture and blend thoroughly with crea In a large mixing bowl, whip cream mixture until stiff.

To assemble cake: Completely line an 8-inch springfor pan or an 8- to 9-inch Charlotte mold with plastic wrap parchment paper; allow ends to fold over top of pan. Lay cake slices on bottom and sides of pan, forming one even lay and sprinkle with Amaretto and Kahlúa. Fill pan with mous and cover with cake slices. Cover entire pan with plastic wr and freeze until firm, at least 4 hours or overnight.

Remove plastic wrap from top of cake and inve onto a serving plate. Remove remaining plastic wr and frost sides and top of cake with chocolate glaz Using a pastry bag fitted with a plain #1 tube, fill wi whipped cream and gelatin mixture and pipe onto t of cake in a diamond pattern. Garnish center of ca with crumbled Heath bar pieces. Serves 16. >



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AMARETTO TRUFFLE TORTE

Rita Reimer, Indialantic, Fla.

TO VOTE: 1-900-986-0004

Rich layers of almond filling, chocolate truffle and whipped cream are combined with thin slices of pound cake for this easy-to-assemble torte.

For almond filling:

- 8 ounces almond paste
- 1 cup confectioners' sugar
- 1 cup cake or cookie crumbs
- 8 ounces butter
- 4 large egg whites
- 1 to 2 tablespoons Amaretto liqueur

For chocolate truffle filling:

- 1 12-ounce package semisweet chocolate bits
- 12 ounces cream cheese
- 4 large egg yolks
- ¼ cup Amaretto liqueur

For cake:

- 1 frozen Sara Lee Pound Cake, 10¾-ounce size

For almond whipped cream:



- 1 cup heavy cream
- ¼ cup confectioners' sugar
- ¼ teaspoon almond extract

For garnish:

- Slivered almonds

Prepare almond filling: In a large mixing bowl, combin all ingredients together except egg whites and liqueur unt well blended. In a separate bowl beat egg whites into stif dry peaks. Gently fold egg whites into mixture. Ad liqueur, 1 tablespoon at a time, to obtain desired spreadin consistency. Set aside. Note: This makes enough for severa cakes. Store leftover almond filling in refrigerator and us for another cake.

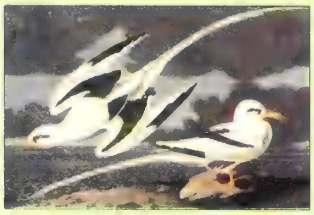
Prepare chocolate truffle filling: In a large saucepan mel chocolate bits over low heat, stirring frequently. Remov pan from heat and stir in cream cheese. Continue stirrin until mixture is smooth. Beat yolks into mixture until com pletely incorporated. Stir in liqueur. Set aside.

To assemble torte: With a very sharp thin knife, slice cak lengthwise into as many slices as you can. Note: The cake is easy to slice when frozen, and it is possible to get from 6 to 8 slices.

Set a cake slice on a serving board, and using a flexibl metal spatula, spread almond filling on it to a depth of

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½ inch. Place a second slice of pound cake on top
ond filling and spread on chocolate truffle filling to the
epth. Stack and frost remaining slices of pound cake
ing fillings. Frost sides and top of cake with chocolate
mixture. Fill a pastry bag fitted with a star tube with
ate truffle mixture and pipe rosettes on surface of cake.
ther pastry bag with a drop leaf tube and fill with al-
filling and pipe it into the center of each chocolate
Garnish with slivered almonds, if desired.
cake stand several hours, or overnight in refrigerator.
serving, prepare almond whipped cream: In a large
bowl whip together cream, sugar and almond ex-
to soft peaks.
serve, slice torte very thin and serve with almond
d cream. Serves 10 to 12.

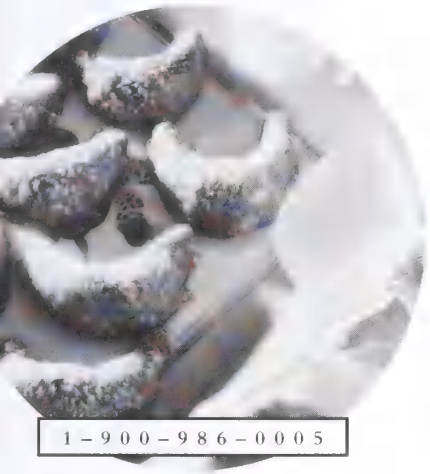
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Marie Serena, Campbell, Calif.

O VOTE: 1-900-986-0005

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frozen Sara Lee Pound Cake,



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10¾-ounce size
cup graham cracker crumbs (about 6 squares)
cup ground unblanched almonds
cup finely chopped red and green glacé
cherries
cup melted butter or margarine
teaspoons anise extract
Confectioners' sugar

food processor, crumble frozen cake into coarse
. Add graham cracker crumbs and ground almonds.
until mixture is the texture of sand.
medium mixing bowl, combine cake mixture with
ng ingredients and mix together until well blended
xture holds together.
e rounded tablespoons of mixture into crescent
and place on an ungreased 15-by-10-by-1-inch jelly
. Bake biscotti in a preheated 350°F oven 22 to 25
s. Let cookies cool on baking sheet until firm. Dust
in confectioners' sugar. Biscotti will harden as they
Makes approximately 25 pieces.
ish variations: Dip one end of crescent into melted
ate (either dark or white). Sprinkle chocolate with
hopped almonds.





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A SUSSEX FARM

Continued from page 96

lover, the late Lila Acheson Wallace, cofounde of the *Reader's Digest*. The landscape architec Sir Peter Shepheard took charge of the restora tion. Without any accurate plan of the garden he had to work from photographs, written de scriptions and interviews with people who re membered the garden. Vanessa's children Quentin and Angelica, were especially helpful, a was her granddaughter, Henrietta Garnett. Path were rediscovered by carefully removing gras beneath which lay traces of gravel and edgin brick. Mark Divall, the head gardener, acting o Sir Peter's instructions, painstakingly dug u well-established clumps of peonies, kniphofi and oriental poppies in order to free their roo of weeds. The beds, after being hand-dug thre or four times, were enriched with manure (n chemicals were used) and planted with old-fash ioned flowers like single hollyhocks, garde pinks and columbines. Climbing roses, jasmin and hydrangeas were planted along the walls. Af ter the restoration was completed in 1986, Mar Divall stayed on as resident gardener and re paired the damage caused by the severe winte that followed the initial replanting.

The garden today looks as it did when Vaness tended it, and inside the house Vanessa an Duncan's painted decorations have been splen didly restored. But Vanessa's achievements a Charleston went far beyond aesthetics, as Vir ginia Woolf recognized in 1930 when she re flected on life there. "Nessa is at Charleston They will have the windows open; perhaps eve sit by the pond. She will think, This is what have made by years of unknown work—m sons, my daughter. She will be perfectly conten (as I suppose), Quentin filling bottles [from wine cask]; Clive immensely good-tempered They will think of London with dislike...."

Frances Spalding, who lives in London, is the author of Vanessa Bell *and* Roger Fry: Art and Life.

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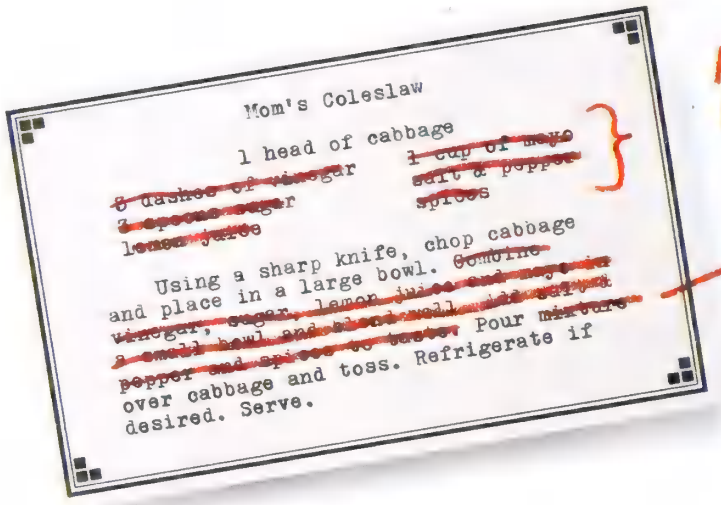


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dried apricots, raisins or dates. ¶ Son



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other things you might try are dill pickle, minced green onion or parsley, chopped fresh mint, chopped walnuts, slivered almonds, salted peanuts, sunflower seeds, poppy seeds, or caraway seeds. ¶ You can even turn your slaw into a main course with the addition of cottage cheese and julienne strips of cheddar cheese and turkey breast lunch meat. ¶ Or eliminate the cabbage entirely and make your slaw from grated cauliflower or thinly sliced green, red and yellow peppers.


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Accentuate The Positive

Continued from page 24

retrospective of his work in New York, House Beautiful furnished it. "It wasn't like calling in Dorothy Draper," says Gordon. "We shared the same values he did. We helped him and he helped us. It was pretty advanced stuff for the public at the time. But we were explanatory and exploratory. So the readers got the drift."

Working together on projects during the 50s, Wright and Gordon became friends. (With her he always called himself Godfather.) They would meet for lunch or dinner or visit art galleries together. "He was charming and gallant and manly," says Gordon. "He didn't behave like an old man."

Often Wright would do a drawing in pencil on the back of an envelope. "Mr. Wright was so prolific he just dropped designs right out of his sleeve," notes Gordon. "But someone else would have to do it up with a T square and compass. Someone would have to polish it."

John deKoven Hill was among those who would polish Wright's work. He came to Wright in 1938, a shy seventeen-year-old fresh out of high school, and he remains devoted to Taliesin today. "With Mr. Wright it was gratifying to be a follower because he was someone worth following."

"Well, you have a nice flat belly." These were the first words Wright spoke to Hill. The master had been away when Hill arrived at Taliesin, so the young man was put to work in the cornfield. Sweaty, dirty and wearing just swimming trunks, Hill was summoned to meet Wright. "I was shaking like a leaf, but we went back out to the field together and he explained to me how a hoe works," recalls Hill. "He wanted me to feel at home. It was kindness."

Quiet, well-mannered and younger than the other apprentices, Hill was often invited to join the Wrights for meals in their private rooms. In time it became one of his duties to see that their rooms were in order, the flowers fresh.

Wright felt Hill's talent was in interior design, and he frequently sent him to furnish a house after it was built. (Although Hill went to Taliesin to become an architect, Wright didn't want him taking time to study for the exam. Hill never got his license and has always had to have his drawings signed by another architect.) Hill knew the autumn colors Wright liked, the touches of gold. Though Wright loved Oriental antiques, he also appreciated rough ironwork and pottery. "He had a great eye for looking at something absolutely new and seeing its quality."



Wright was constantly moving furniture around. "He would come into a room and see immediately what should be moved to create a more pleasing arrangement. He also created compositions of small objects and flowers that he called 'eye music.'"

In 1953 when Elizabeth Gordon asked Wright for "a candidate" to be architectural editor, Wright suggested Hill try it for a year.

Several of Wright's former apprentices remain at Taliesin, where the master's presence still seems palpable

One year stretched into ten. "Mr. Wright was happy I was there as a representative of the cause."

During the 50s Wright took a three-room corner suite at The Pla in New York and Hill helped redo it. They papered the walls wi gold Japanese silk, took up carpets and sanded the parquet floors. Fu niture was built at Taliesin West—little hassocks and tables made black lacquer with Pompeian red trim. They shopped for a chandeli in showrooms in New York, with Wright batting the antiques wi his cane as he asked for the prices. Hill had a bed in the suite an Wright's new Mercedes at his disposal. "I was there as his represent tive. If someone came to New York and needed attention or ticke to the World Series, that was my de partment." When the Wrights we in town, Hill was in attendance.

When Wright died in 1959, Hi felt he would best serve the cause b staying on at the magazine. But aft Gene Masselink, an artist and Wright longtime secretary, passed away, Hi decided to return to Taliesin. thought Mrs. Wright would need a the help she could get," says Hill.

Hill was one of the few apprentic who got along with Wright's thir wife, Olgivanna, who at times seemed to be in competition with h husband for their attention. A student of cult leader Gurdjieff, who ra a strict colony in France, Olgivanna maintained orderly routines at Ta iesin and ran classes in dance movement for the apprentices. After h husband's death, Olgivanna carried on the Frank Lloyd Wright Foun dation to protect Wright's archives and properties. "It became her caus the way organic architecture had been his," says Hill. "Because of he his fame kept spreading." Olgivanna Wright died in 1985.

In addition to helping run the foundation, Hill has taught interio design at Taliesin and has chosen products for licensing. In 1973, af ter the fire at Wright's Biltmore Hotel in Phoenix, Hill mastermine ed the restoration of the interiors.

He is not the only apprentice to return to the place where Wright presence still seems palpable. William Wesley Peters, who died only la year, was the first apprentice. He married Olgivanna's daughter (adopte by Wright) and became Taliesin's chief architect. Dick Carney, who su pervised a 1953 retrospective of Wright's work on the Guggenhei Museum site, is now director of the foundation. Just as they did whe Wright was alive, his followers sit together in the dining room.

"Mr. Wright was anxious to see us placed in life properly, not to se us at Taliesin permanently," says Hill, seated in a low chair in Taliesi West's Sun Cottage, where the canvas roof has been replaced b translucent Plexiglas and plastic but the rooms still glow. "This i where I've been happiest, the most comfortable. I'm living in tw of the most beautiful houses in the country. Even now, I can wal through Taliesin and see something new."

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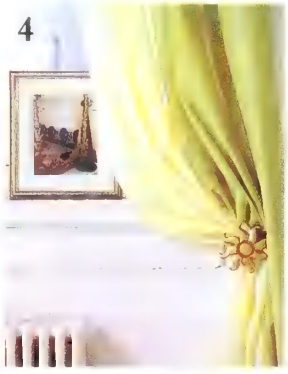
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Try some of the design ideas in this issue, from slipcovers to a gilded pot



1. PIECED AND stitched like a classic quilt is this headboard cover (page 109) made from Martex sheets. Just slip on and tie at the bottom. Martex: 800–533–8229.

2. IN MODERNIZING this Eastlake chair (page [illegible] designer Rober[illegible] decided to leave [illegible]rame bare once he [illegible]evealed in the up[illegible]y workroom. Currie consulted with Marla Weinhoff, 95 Horatio St., #319, New York 10014, to create the neo-Empire appliqué on the slipcovered seat and cushion.

3. DECORATIVE and inexpensive, a painted and "gilded" terra-cotta pot makes a whimsical side table (page 106). Benjamin Moore Linen White flat latex paint is loosely brushed over a light coat of fast-drying gold spray paint, both at hardware stores. Pot from Vietri, 800–277–5933.

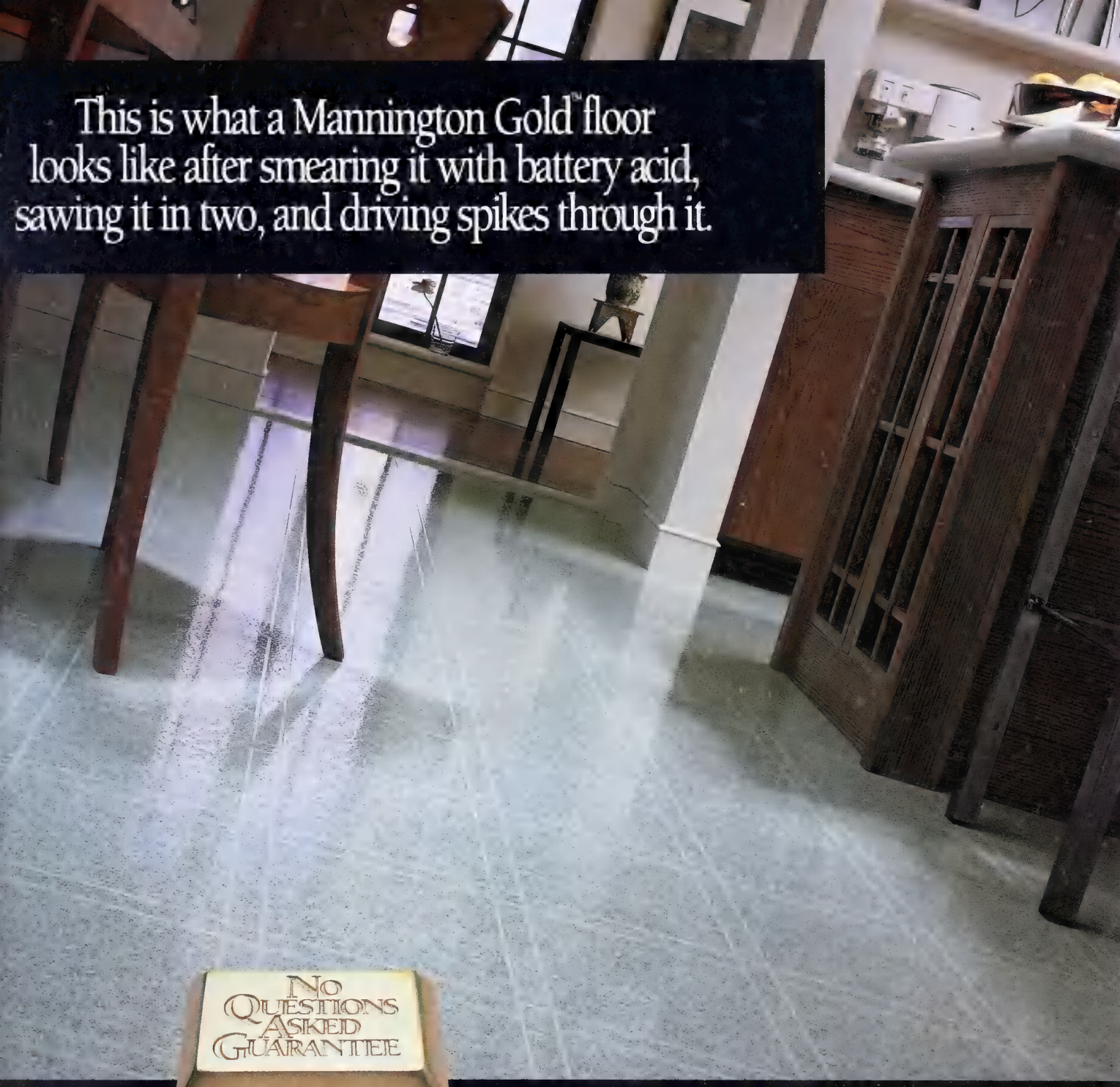
4. EXTRA DRAMA for sheer voile curtains (page 106) comes from the luxuriously full panels and the surprise of two colors hung side by side on one rod. Such extravagance is easy: the fabric is $4.95 a yard at Beckenstein's Home Fabrics, 212–475–4887. Traditional gilt tiebacks, $75 each at Katie Ridder Home Furnishings, 212–861–2345.

5. THE PERENNIAL border on this slipcover (page 111) combines the ever-popular floral print and the new white loose-cover look. The four-inch hem cut from Sanderson's new Ascot Park sheets also keeps shoes from marking up the white slipcover. Both fabrics are sheets by Utica, 800–533–8229.



6. THE PARIS apartment of Manuel Canovas (page 76) is filled with his own designs in the luscious colors that are his hallmark. Full-blown peonies set off the rich blue-and-white Chinese-style ground of his Pivoines de Chine porcelain; casually strewn raspberry-pink roses adorn Canovas's luxurious Egyptian cotton Ruban Rose sheets, available only in France.





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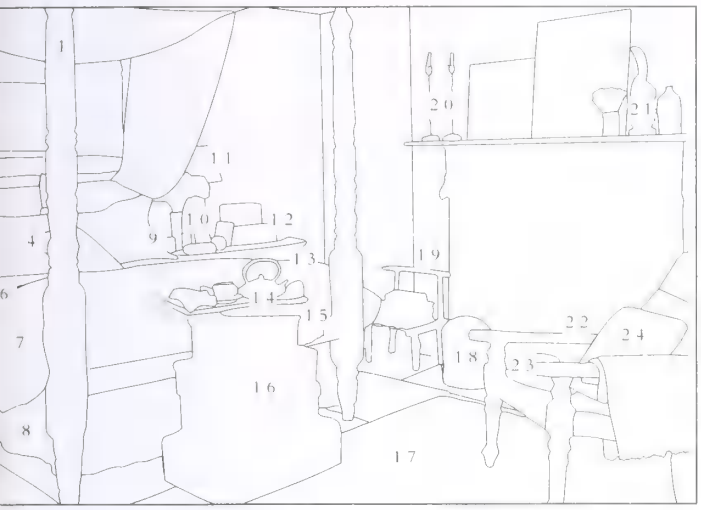
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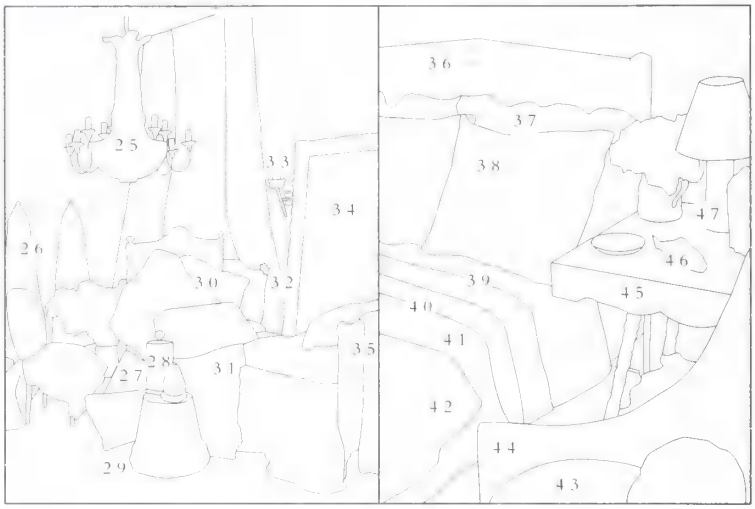
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tail stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry items interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both extension 220. Or mail in the coupon. This ser- is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Ask about as many items as you wish—there is no charge his call. Information about merchandise featured in this issue is available to August 1, 1992. All prices are approximate suggested retail.





DRESSING UP THE BEDROOM
PAGES 104 AND 105

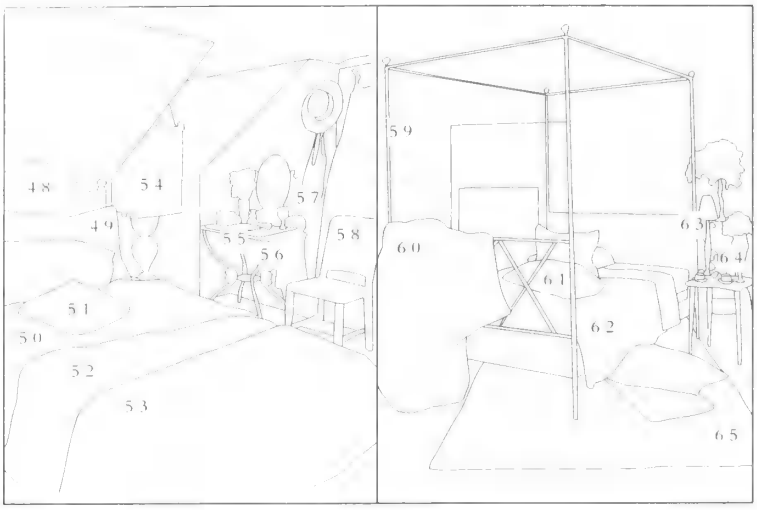
Westminister bed, Ralph Lauren Home Collection—$6,225
Kasbah pillow sham, Ralph Lauren Home Collection—$80
Pillow sham, Ralph Lauren Home Collection—$75
Raffia toss pillow, Ralph Lauren Home Collection—$250
Polo sheet, Ralph Lauren Home Collection (full)—$37
Tazney linen blanket, Ralph Lauren
Home Collection—$300
Mindoro spread, Ralph Lauren Home Collection—$1,585
Kasbah bed skirt, Ralph Lauren Home Collection—$155
Wicker candle holder, Ralph Lauren Home Collection—$30
Italian ceramic box, Portico—$34
Emily lamp, Conran's/Habitat—$125
Italian ceramic box, Portico—$85
Table, Paula Rubenstein—$450
Japanese iron teapot, William Homma Robert Lipton—$165
Silk throw, Ralph Lauren Home Collection—$205
Suitcase, Paula Rubenstein (ea.)—$210
Kilim, ABC Carpet & Home (ea.)—$2,495
Indian iron lantern, Katie Ridder Home Furnishings—$375
Dan chair, Malmaison Antiques—$1,100
Candlestick, Portico (pr.)—$48
Sculpture, Craft Caravan—$250
Planter's chair, Terracotta—$570
Hat, Craft Caravan—$12
Raffia toss pillow, Ralph Lauren Home Collection—$250

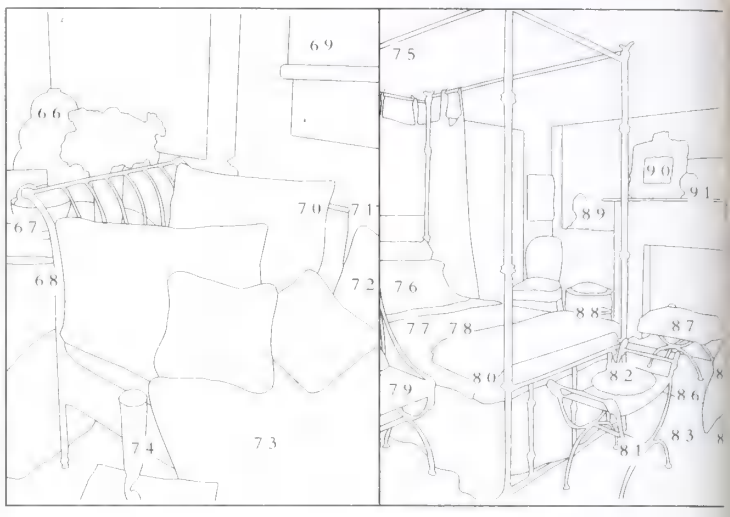
PAGE 106

25. Chandelier, Niermann Weeks—$4,390
26. Étagère, Robert Homma William Lipton (ea.)—$450
27. Pillow, David Duncan Antiques (ea.)—$900–$1,150
28. Lamp, Driade—$265
29. Needlepoint rug, Chevalier—$12,000
30. Prim Rose Embroidery pillow sham, Adrienne Vittadini (ea.)—$39.99
31. Prim Rose Embroidery sheet, Adrienne Vittadini (twin set)—$60
32. Curtain tieback, Katie Ridder Home Furnishings—$75
33. Neo-Gothic sconce, Katie Ridder Home Furnishings—$1,200
34. Mirror, Vicente Wolf—$1,940
35. Chenille throw, Katie Ridder Home Furnishings—$900

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36. Bed frame, ABC Carpet & Home—$1,095
37. Red Pinafore pillow sham, Springmaid—$17
38. Plaid pillow sham, Bill Blass for Springmaid—$26
39. Great Scot sheet, Bill Blass for Springmaid (full set)—$72
40. Queen Anne's Lace sheet, Springmaid (full set)—$52
41. Trapper blanket, L.L. Bean (twin)—$58
42. Casco Heirloom blanket, L.L. Bean (twin)—$118
43. Pillow, Paula Rubenstein—$70
44. Wicker chair, Palecek—$296
45. Side table, Susan Parrish Antiques—$4,200
46. Fish decoy, Kelter Malcé—$250
47. Lamp, Malmaison Antiques—$300





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48. Headboard, Lexington Furniture—$455
49. Nantucket Rose pillow sham, Wamsutta—$30
50. Nantucket Rose sheet, Wamsutta (twin set)—$38
51. Pillow, Paula Rubenstein Antiques—$60
52. Blanket, Faribo—$24
53. Quilt, Susan Parrish Antiques—$750
54. Birdcage, Paula Rubenstein Antiques—$950
55. Creamware plate, Karen Warshaw—$285
56. Vanity, Portico—$945
57. String bag, Conran's/Habitat—$2.95
58. Boxer blue chair, Conran's/Habitat—$145

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59. Campaign bed, Shannon & Jeal—$3,360
60. Untitled II comforter, Martex (full)—$99.99
61. Pillow sham, Martex—$29.99
62. Untitled III sheets, Martex (full set)—$59.99
63. Mythic lamp, Portico—$180
64. Vase, Avventura—$425
65. Fire rug, Driade—$3,888

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66. Lamp, Lee's Studio—$99
67. Bowl, Avventura—$140
68. Sleigh bed, Shannon & Jeal—$3,210
69. Kraft paper shade, Pottery Barn—$22–$26
70. Yellow fabric, Patterson Silks (per yd.)—$6
71. Blanket, Faribo—$19
72. Pillow, Marimekko for Revman—$39.99
73. Viikuna sheet, Marimekko for Revman (full set)—$69.99
74. Champagne glass, Avventura—$36

PAGE 111

75. Bed frame, ABC Carpet & Home—$1,995
76. Ascot Park pillow sham, JP Stevens—$28
77. Ascot Park sheets, JP Stevens (twin set)—$47
78. Marseilles spread, Trouvaille Francais—$400
79. Side chair, David Duncan Antiques—$2,800
80. Blanket, L.L. Bean—$30
81. Metal stool, Malmaison Antiques—$1,250
82. Creamware charger, Karen Warshaw—$425
83. Sisal rug, ABC Carpet & Home—$399
84. Basket, Conran's/Habitat—$35
85. Comforter, JP Stevens (twin)—$80
86. Terra-cotta tile, Country Floors (ea.)—$5.75
87. Pillow case, JP Stevens—$28
88. Pot with moss, Robert Homma William Lipton (ea.)—$160–$500
89. Acorn finial, Pierre Deux Antiques (pr.)—$1,250
90. Tramp art frame, Paula Rubenstein Antiques—$450
91. Painted ball finial, Geffner Schatzky Antiques (pr.)—$135

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the June issue available to August 1, 1992. Please allow 30 days for processing. This House Beautiful reader service is free.

MAIL TO: House Beautiful Magazine, PO Box 1705, Sandusky, OH 44871-1705

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49	50	51	52	53	54	55	56	57	58	59	6
61	62	63	64	65	66	67	68	69	70	71	7
73	74	75	76	77	78	79	80	81	82	83	8
85	86	87	88	89	90	91					

CLEAN 'N CARE TIPS FOR EVERY SURFACE

Whatever the materials that make up your kitchen, these simple guidelines will help you keep this room safe and looking like new

A NEW KITCHEN IS A MAJOR INVESTMENT, SO keeping it bright and shiny is a priority for most homeowners. Although manufacturers are continually upgrading their products to make maintenance easier, each material requires a regular routine of care.

Ceramic tile

A popular choice for installation on countertops and floors, ceramic tile is one of the easiest materials to care for. Most varieties of tile do not burn or scratch, although heavy objects dropped onto a ceramic tile surface may crack or chip the tile. Routine maintenance is as simple as a sponging or damp-mopping with water.

Tile grout will show stains or darken over time; grout can be scrubbed using a small brush and a mild abrasive cleanser. It also is possible to bleach white grout. Because the sealant used on tile grout wears off eventually, ceramic tile grout should be resealed every few years.

Solid surfacing

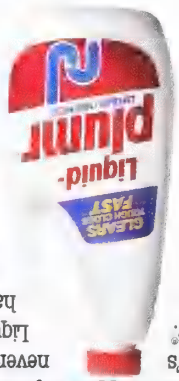
Man-made materials such as Avonite or Corian are currently popular choices for countertops. These surfaces can be wiped clean with soapy water and a soft cloth. Although countertops made of solid polyester or acrylic may show scorch and scratch marks, most flaws can simply be sanded off.

Laminate

Used for countertops and cabinet surfaces, plastic laminates are one of the least expensive surfacing materials; they are also relatively easy to keep clean. Spills and stains can usually be removed with a mild soap and sponge or soft cloth. Laminate is susceptible to scratches and nicks, although such defects can be repaired by the use of fillers from the hardware store, which are available in a rainbow of colors to match most laminate surfaces.

To protect plastic laminate countertops, never cut or

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THIS IS WHY COUNTERS CAN'T STAND HARSH POWDERS...

"Special Advertising Section"

slice food directly on the surface; use a cutting board. And do not try to clean stubborn spots with abrasive powders, scrubbing pads or steel wool; use a soft, damp cloth and a mild, non-abrasive liquid or fine powder cleanser.

Marble and granite

Natural marble is lovely to look at, but very porous; spills can soak into the surface, staining the marble and making repolishing necessary. If a stone countertop is your choice, granite is a practical and durable solution for the kitchen. Nearly indestructible, granite is difficult to scratch and will not burn; most darker colors are stain-resistant. Regular wiping with soap and a soft cloth is the only maintenance a granite countertop will normally need.

Wood

Wood is often chosen as a counter surface by those who favor a country look in the kitchen. Hardwoods such as cherry and maple are resistant to water; butcher-block surfaces absorb stains and show cut marks. It is usually better to oil wood countertops than to seal them with polyurethane; scratches and stains can then be sanded off and the surface re-oiled to restore the finish.

Easy-to-clean, and usually less expensive than other materials, resilient vinyl is a popular choice for floors

In general, wood floors in the kitchen are finished with urethane or impregnated with acrylic, which makes them less susceptible to spills. Wax-finished floors require more maintenance and are not usually recommended for a kitchen installation. Regular sweeping and vacuuming is the ordinary maintenance regimen for a wood floor. Ask your wood-flooring dealer or contact the manufacturer for cleaning product recommendations for your specific type and finish of wood floor.

Wood is a frequent choice for kitchen cabinetry, especially in traditional-style kitchens. Like wood floors, many wood cabinets are finished with urethane or acrylic. Follow the manufacturer's instructions for maintenance; as care will vary according to the cabinet's finish.

Resilient flooring

"No-wax" vinyl flooring, also called resilient flooring, is probably the most popular choice for kitchen floors. Durable, easy to clean, and usually less expensive than other floor coverings, its cushioned feel is also easy on the legs and back—an important factor in a room where most chores are done standing up.

Resilient flooring in the form of solid sheet or tile should be swept or vacuumed regularly—daily in heavy

traffic areas—since accumulated dirt and grit have an abrasive quality that can scratch the floor's surface and dim its shine. When the floor becomes somewhat soiled, it should first be swept, then mopped with a sponge mop and warm water, using a light-duty cleaner diluted to half strength. A floor that is very soiled will need a more thorough mopping, using a regular-strength cleaner in warm water. Abrasive powders should never be used on vinyl flooring, as they will scratch the floor's shiny surface.

Stainless steel and porcelain sinks

Used most often for kitchen sinks, stainless steel is a popular choice for contemporary, "high-tech" kitchens. All stainless-steel sinks will eventually show scratches, but should be kept clean and shiny with non-abrasive cleansers.

Porcelain-coated stainless steel is still a popular choice in the kitchen. Sinks made with this material are available in a wide variety of sizes, styles, and colors. The surface is quite easy to keep clean and new-looking, since it can be scrubbed with either an abrasive powder or mild abrasive liquid cleanser as abrasives will not scratch or otherwise mar this durable surface.

Some cleansers can harm special finishes; check the instructions before polishing fixtures

Faucets and trim

In addition to chrome and stainless-steel fittings, faucets are fabricated in a variety of specialty finishes, including brass, gold-plate, and pewter. Many shiny finishes require no polishing, but should simply be wiped with a damp cloth or sponge. Liquid and powder cleaners can actually corrode or damage the special finishes. It is a good idea to check the manufacturer's instructions before you scrub any faucet that has a custom finish or specialty inlay.

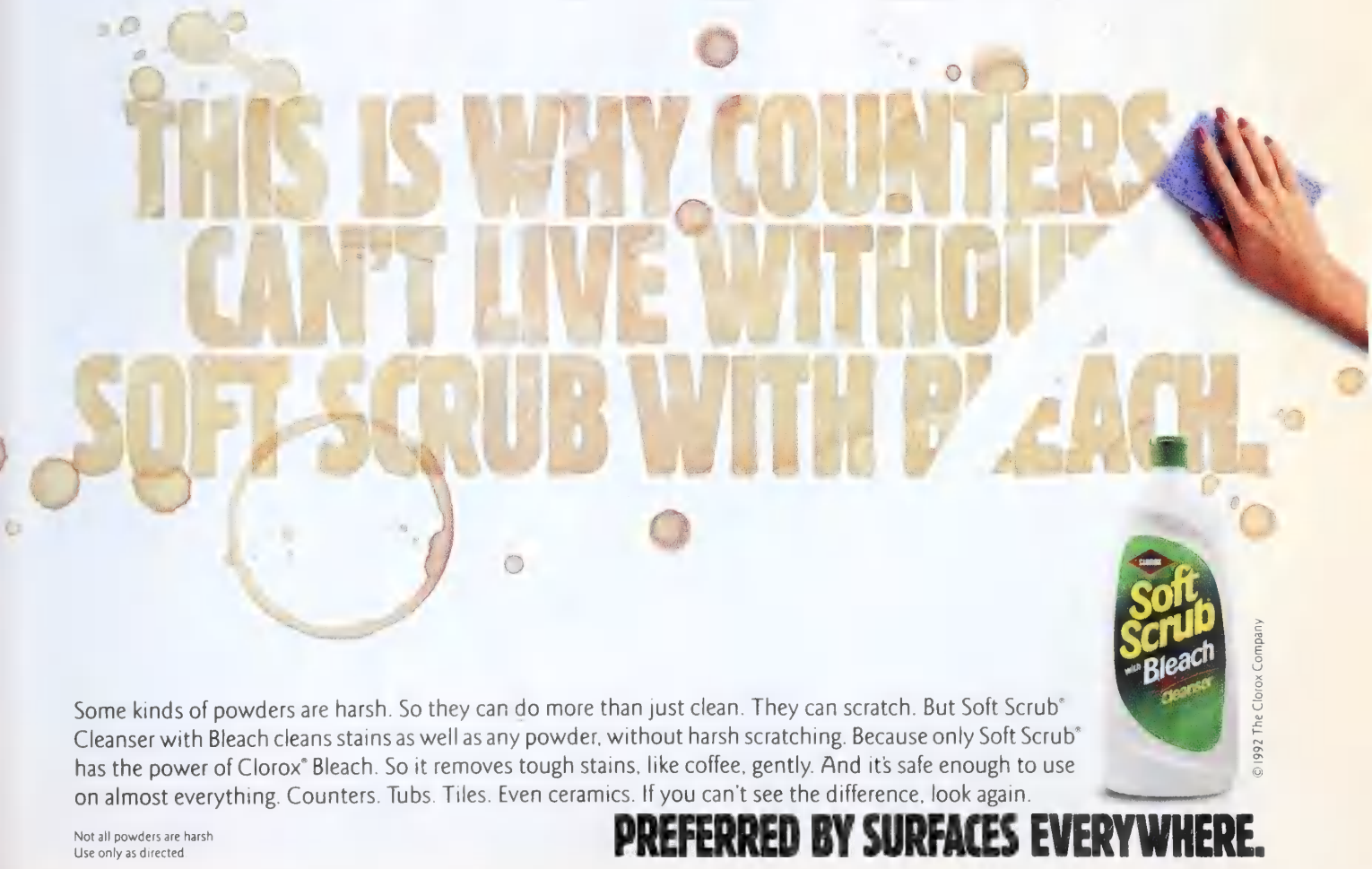
Standard chrome faucets and trim can be cleaned with a mild abrasive cleanser and a sponge or damp cloth. To give these fixtures and trim extra shine, wipe the clean surface with a dry cloth or a paper towel.

Other surfaces

Aluminum, fiberglass, certain plastics, and appliance enamel on refrigerators, dishwashers, oven doors, and other appliances are vulnerable to scratching. Clean them with a mild liquid cleanser and a damp cloth or sponge; rinse off any residue with a dampened sponge to avoid unsightly streaking.

Alternative cleaners

You may want to try some natural alternatives to commercial products





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(answer below)



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for certain cleaning tasks.

One product that can clean and freshen a kitchen comes right out of the produce bin. Sliced lemons, placed in the trash compactor with the refuse, can help deodorize the appliance while it operates. Half a lemon dipped in borax can perform a number of the cleaning tasks commonly assigned to abrasive powder and liquid cleansers.

Another household staple, baking soda, can be used

Choose a non-abrasive liquid cleanser for aluminum, fiberglass, and enamel finishes; these surfaces are prone to scratches

for a variety of cleaning chores. Baking soda and water, for example, is a "healthy" alternative to caustic and toxic oven cleaners. A mixture of boiling water, 1/4 cup of baking soda, and 2 ounces of vinegar can be substituted for the highly toxic and caustic acids normally used to clear a drain.

And, instead of ammonia-based cleansers, try a mix of vinegar, salt, and water for a variety of surface-cleaning tasks.

***Follow these general cleaning tips to keep your surfaces looking like new.**

Surface material	soap, water	non-abrasive cleanser	mild abrasive cleanser	sweep, vacuum
Ceramic tile	✓	✓		✓
Grout	✓	✓	✓	✓
Solid surfacing	✓	✓	✓	
Plastic laminate	✓	✓		
Marble, granite	✓	✓		✓
Wood	✓			✓
Resilient flooring	✓	✓		✓
Stainless steel	✓	✓		
Porcelain	✓	✓	✓	
Chrome faucets, trim	✓	✓	✓	

*Always read and follow manufacturer's guidelines.

Prayer to the Great Spirit



Individually numbered by hand with 24 karat gold.

Plate shown smaller than actual size of 8" in diameter.

The American Indian Heritage Foundation Museum proudly presents its first-ever collector plate by world-renowned Western artist Paul Calle.

It is a ritual as old as the land itself. The Sioux warrior, in perfect harmony with the forces of nature, summons the Great Spirit to look with favor on the people—to provide for, and protect them.

Only an artist of rare talent and vision could capture the mystery and drama of this centuries-old ceremony. Paul Calle, whose works are eagerly pursued by knowledgeable collectors of Western art, is such an artist.

"Prayer to the Great Spirit" is crafted in fine porcelain, then hand-numbered and bordered in *24 karat gold.* This imported limited edition collector plate also bears the artist's signature mark on its reverse side.

Priced at just $29.50, it will be *closed forever* after just 45 firing days. Available *exclusively* from The Franklin Mint, Franklin Center, PA 19091-0010.

A Limited Edition Collector Plate.
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Please mail by June 30, 1992.

Please enter my order for Prayer to the Great Spirit by Paul Calle. I need SEND NO MONEY NOW. I will be billed $29.50* when my plate is shipped. *Limit one plate per collector.*

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Return Assurance Policy. If you wish to return any Franklin Mint purchase, you may do so within 30 days of your receipt of that purchase for replacement, credit or refund.

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER **Bed,** Weekend Retreat, No. 625–111, $455—Lexington Furniture Industries, PO Box 1008, Lexington, NC 27293; 800–544–4694. **Sheets:** Nantucket Rose, 180 threads/square inch, full flat $20, full fitted, $20, pair of pillowcases, $16—Wamsutta Pacific Home Products (M), 1285 Ave. of the Americas, New York 10019; 800–344–2142. **Vintage double pink blanket,** $60—Fanbo, 15 North West 2 St., Faribault, MN 55021. **Clock,** $750—Full House (R), 133 Wooster St., New York 10012; 212–529–2298. **Ilios green patina table** with skirt, $822—Portico (R), 67 Wooster St., New York 10012; 212–941–7800. **Hand-blown glass balls,** $35/ea.—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212–861–2345. **Hurricane lamp,** $75—Kelter-Malcé (R), 361 Bleecker St., New York 10014; 212–989–6760. **Blue and white star antique quilt,** c. 1880, $750—Susan Parrish Antiques (R,T), 390 Bleecker St., New York 10014; 212–645–5020. **Antique parrot cage,** $950; **pillow,** vintage red gingham fabric, $70—Paula Rubenstein Antiques (R,T), 240 Lafayette St., New York 10012; 212–966–8954. *Portrait of Marlene Dietrich* by Avedon—Timothy Baum; by appointment, 212–879–4512. **Metal vanity** with glass top and oval mirror, 32" w., 50" h., 18" d., $945—Portico (R), see address above. **Wicker tray** on vanity, $35; **string bag,** $2.95; **blue chair,** $145—Conran's/Habitat (R); for stores: 914–686–0296. **Creamware plate,** $285—Karen Warshaw (R,T), 167 E. 74 St., New York 10021; 212–439–7870. **Glass,** $12; **towel,** $22—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888.

14 STYLE BEAT *Page 14.* **Mirror,** $300—by Laurie and Gary Recycled Artifacts (M); 212–677–8840, collection on view at Past and Present department, Bloomingdale's, New York. **Earth rug,** $4,500—Driade (R), 212 E. 57 St., New York 10022; 212–888–5375. **Hand-painted and silk-screened fabrics** available on continental style chairs and benches—Anyèle Parlange (M), PO Box 15135, New Orleans, LA 70175; 504–895–2383. **French script fabric,** in emerald, fuchsia, raspberry, and sheer white silk organza $168/yd.—Christopher Hyland (T), 979 Third Ave., New York 10022; 212–688–6121. **Poetry pillows:** At Last, $60; Oh Pioneers, $50; Some Things, $60—The Loom Company (M), 246 E. 48 St., New York 10017; 212–355–2069. **Totem cabinet,** African anegre wood hand-painted with dark blue writing—Dialogica (R), 484 Broome St., New York 10013; 212–966–1934. **Les grands transparents mirror** by Man Ray, 36" h., 2', w., 71" l.—Palazzetti (R,T), 515 Madison Ave., New York 10022; 212–832–1199. **Napkins,** L'Amour, $26/ea.—A^2 House Inc., 129 W. 27 St., New York 10001; 212–633–2890. **Alphabet pillows,** 8" x 12", black letter A–Z and ? & ! in 7 colorways; **AND pillow available 6" x 9" by Nina Ramsey**—Archipelago Designs (M), 212–254–8929. *Page 16.* **Iron plant stand,** 91" x 34" sq., $2,200—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–581–4400. *Top shelf.* **Pair of gold-leafed plaster spheres,** 13" dia., $600/ea.; *middle shelf.* **English porcelain dessert plates** with botanical flowers, gilt with aqua borders, c. 1880, plates 9" dia., $950/set (consists of 9 plates, 3 compotes); **hand-carved soapstone pears** with wooden stems, 3½" h., $28/ea.; **Italian glass pear,** 4¾" h., $95, *bottom shelf.* **Custom decoupage place mats** (made to order), 10" dia., $95, 12" dia., $115; **bronze verdigris nautilus shell container,** 7½" h., $135; **blanc de chine bud vases,** 5½" h., $20/ea.; **Persian bowl,** 6¼" dia., 3½" h., $135; **antique turquoise glazed porcelain vase,** 9" h., $325; **seashell spoon,** $45—The R.A. Collection, Inc., 302 S. County Rd., Palm Beach, FL 33480; 407–832–8822. **Wicker tables** designed by Ivy Rosequist, 28½" h., 48" dia., $500; 36" and 30" dia., $420—Wicker-Wicker-Wicker (R,M), PO Box 410507, San Francisco, CA 94141; 415–621–0333. **Minton table napkin,** from The Patrick Frey Collection (M), hand-screened cotton, available in blue, red or gray, 18" sq., $170/set of 4 (as tablecloth, 67" sq., $346), for retailers, call 203–785–9376. *Color: Natural Palettes for Painted Rooms* by Donald Kaufman and Taffy Dahl, published by Clarkson N. Potter, $50—available in bookstores or through Donald Kaufman Color Collection. **Laurel leaf bench,** wrought-iron 3-seater, 62" l., 22½" h., 39½" w., $1,040 (with cushions, $1,540)—Emilio Robba (R,M), 520 Madison Ave., New York 10022; 212–888–5766. **Designer:** Cathryn Collins—I Pezzi Dipinti (R,T,M), 333 E. 69 St., New York 10021; 212–737–2997; by appointment. **Hand-painted table,** with faux pietra dura (inlaid stone) and wrought-iron base, custom made in Italy, 44" d., 30" h., $7,000; **hand-painted 3-panel canvas screen,** painted on both sides, handmade wrought-iron nailheads, 64" w., 71" h., custom made in Italy, $8,500; **hand-painted tole planter,** with designs in gold leaf, 12" h., custom made in Italy, $750—I Pezzi Dipinti (R,T,M), see address above, by appointment.

THE WRIGHT STUFF *Pages 26 and 27.* **Sterling silver three-piece coffee service,** designed by Frank Lloyd Wright in 1922 for the Imperial Hotel in Tokyo, **coffeepot** with palisander wood handle, 9¼" h., **creamer,** 3½" h., and **sugar bowl,** 2½" h., $9,500/set; **sterling silver pitcher,** designed by Frank Lloyd Wright for the Leerdam Company, c. 1930 and reproduced by Tiffany & Co., 10" h., 7" w., $9,000—Tiffany & Co. (R), 727 Fifth Ave., New York 10022; 800–526–0649. **Desk and armchair,** designed by Frank Lloyd Wright for the great workroom of the S.C. Johnson & Son Administration Building, Racine, WI, 1936–39, prototypes by Cassina—Atelier International, Ltd. (T), International Design Center, 30–20 Thomson Ave., Long Island City, NY 11101; 718–392–0300. **Imperial Squares woven fabric,** reproduced by Schumacher from textiles designed and produced for the Imperial Hotel in Tokyo, Japan, 1916–22, *from* [illegible] *collection,* #92611; olive, #92612; gunmetal, #92616, 38% wool, 36% cotton, 18% acrylic, 8% rayon, 55[illegible]0/yd.; **Coonley Tulip carpet,** adapted from a sketch by Wright for the exterior tilework of Avery-Co[illegible] house, Riverside, IL, c. 1906, 100% hand-tufted wool, custom sizes and colors available, [illegible]rox 6' x 9', Schumacher (T), 939 Third Ave., New York 10022; for fabrics: 800–552–9255; for [illegible] 800–672[illegible] **Imperial dinner service,** designed in 1922 by Frank Lloyd Wright for the main dining room of the [illegible] Hotel in Tokyo. Textured gold border, white porcelain, $210/5-piece place setting—Tiffany & Co. (R), address above. **Coonley Playhouse Clerestory #2,** 17⅞" w., 33¾" h., $900 unfra[illegible] $1,050 frame—[illegible]kbrook-Esser Studios (R,T), 129 E. Wisconsin Ave., Oconomowoc, WI 53066; [illegible]567–9310. **Ste[illegible] silver and enameled sterling silver frame,** 5¾" h., 4¼" h., $325—Tiffany & Co. (R), see add[illegible]ove. **Hoffman Ring border,** #512190, based on Wright drawing for cover of *Liberty* magazine, [illegible]20¼" horizontal rpt., 5 colorways, $12/yd. **Hoffman Key border,** #512151, bronze and sable, based on Wright border for rug in Hoffman house, 5" h., 9½" horizontal rpt., 8 colorways, $6/yd.; **Coonley Walls Rectangles border,** #512143, iris and gold, based on Wright drawing for Carpet border in Coonley house, 7" h., 4 13" horizontal rpt., 7 colorways, $9/yd.—Schumacher (T), 939 Third Ave., New York 10022; 800–552–9255. For a catalog and additional information on purchasing Lloyd Wright Decorative Design Collection products by Atelier International (Cassina Furniture), [illegible]brook-Esser Studios (art glass windows), Schumacher (fabrics, wall coverings and rugs) and Tiffany & [illegible] (china, crystal and silver), please write or call—Frank Lloyd Wright Decorative Designs Collection C[illegible] PO Box 5599, Stacy, MN 55079; 800–343–9066. Catalog, $9.

62 HAPPY HARVESTING **Apples,** Main Road, Islesboro, ME 04848; 207–734–6727; open from [illegible] through Labor Day. **Sunflower bird feeder,** $165; **animal coat hangers,** $12.50/ea.; **stuffed toy [illegible]bit,** handmade on the island, $50; **lemon-slice table,** wicker base, hand-painted top by Apple Ba[illegible] $95; **decoupage butterfly plate** by John Derian, $85; **Italian faience dinnerware:** dinner plate, dessert plate, $34, breakfast plate, $42, terrine, $175; **terra-cotta rabbit,** $45; **green-and-white che[illegible] garden gloves,** $25; **carrot key hook,** $20—all available through Apples, see address above.

WORK IN PROGRESS *Pages 66 to 67: Designer:* **Robert Currie,** 1133 Broadway, New [illegible] 10010; 212–206–0505. *Guest room:* **Bull's-eye American quilt**—Kelter-Malcé (R,T), 361 Bleecke[illegible] New York 10014; 212–989–6760. **Antique English needlework pillow**—J. Garvin Mecking (T), [illegible] 11 St., New York 10011; 212–677–4316. *Pages 68 and 69: Living room:* **Carpet,** 19th-c. Cauc[illegible] Karabagh gallery carpet—Doris Leslie Blau (T), 15 E. 57 St., New York 10022; 212–759–3715. **Sofa [illegible]ric,** silk plaid—Jack Lenor Larsen (T), 232 E. 59 St., New York 10022; 212–674–3993. **Upholstery** Mode, 3280 Broadway, New York 10027; 212–368–4090. **Chair fabric**—Donghia (T), 979 Third [illegible] New York 10022; 212–935–3713. **Sofa pillows,** antique fabric—Cora Ginsburg (R,T), 19 E. 74 St., [illegible] York 10022; 212–744–1352. **Sofa quilt,** English antique quilt of chintz; **antique English twig tabl[illegible]** Garvin Mecking (T), see address above. **19th-c. English floor lamp**—Ann-Morris Antiques (R,T), [illegible] E. 60 St., New York 10022; 212–755–3308. *Pages 70 and 71:* **Chairs**—Bielecky Brothers (T,M), for [illegible] mation call: 212–753–2355. **Fabric,** Bouclé #32052/2—Clarence House (T), 211 E. 58 St., New [illegible] 10022; 212–752–2890. **English iron chandelier; stone garden ornament**—J. Garvin Mecking (T), address above. **19th-c. English table**—Black Swan Antiques (R,T), New Preston, CT 06[illegible] 203–868–2788. *Library:* **Antique 19th-c. English cork mirror**—personal collection. **Chairs,** La M[illegible] **fabric, chair pillows, tapestry**—Clarence House (T), see address above. **Light fixtures**—Gitlin (T), [illegible]nformation call: 914–562–5500. **Carpet**—Stark Carpet Corp. (T), 979 Third Ave., New York 10[illegible] 212–752–9000. **Chandelier**—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212–249–[illegible] **French wicker garden chairs**—J. Garvin Mecking, see address above. *Kitchen:* **Banquet fabric,** [illegible] Club #32840/1—Clarence House (T), see address above. **Worktable; antique metal lantern**—N[illegible] Fierberg Antiques (R,T), PO Box 11, 289 Main St. South, Woodbury, CT 06798; 203–263–4957. **[illegible] covering,** vinyl stripe—Osborne & Little (T), 979 Third Ave., New York 10022; 212–751–3333. **[illegible] plant dome**—Timothy Mawson Antiques (R,T), New Preston, CT 06777; 203–868–0732. *Pages 72 [illegible] 73. Wicker chair detail:* **Chair**—personal collection. *Master bedroom:* **Bed**—Weatherend (M), PO Box [illegible] Rockland, ME 04841; 800–456–6483. **Karabagh runner**—Doris Leslie Blau (T), see address ab[illegible] **Draperies,** Leopard—Rose Cummings Inc. (T), 232 E. 59 St., New York 10022; 212–758–0844. **[illegible] cover,** antique paisley—personal collection. *Guest room:* **Dust ruffle,** Apple Green Pendleton; **anp[illegible] American bedside table**—Nancy Fierberg Antiques (R,T), Box 11, 289 Main St., South, Woodb[illegible] CT 06798; 203–263–4957. **19th-c. student lamp**—Robert Altman (T), 1148 Second Ave., New [illegible] 10021, 212–832–3490. **American hooked rug**—Doris Leslie Blau (T), see address above. **19th-[illegible] Japanese export chest of drawers**—J. Garvin Mecking (T), see address above. *Guest room:* **Ant[illegible] French chaise longue, fabric** Palm Beach #32393/1—Clarence House (T), see address above. *Page[illegible] and 75.* **Art Nouveau garden seat**—J. Garvin Mecking (T), see address above. **19th-c. Louis XVI-[illegible] settee**—Philippe Farley, Inc. (R,T), 157 E. 64 St., New York 10021; 212–472–1622. **18th-c. Fr[illegible] pastel portrait**—personal collection. **Early 20th-c. Spanish Savonnerie carpet**—personal collec[illegible] **Light fixtures**—Cedric Hartman, Inc., 1116 Jackson St., Omaha, NE 68103; 800–423–3742. **Be[illegible]** Robert Currie, see address above.

76 COLOR IT CANOVAS *Pages 76 to 81.* **Manuel Canovas, Inc.** (T), 979 Third Ave., New [illegible] 10022; 212–752–9588. *Living room:* Walls and draperies, **Tzarine,** #4210, custom colors, 14% linen, [illegible] viscose, 51" W.; sofa, **Doumala/azalée,** #4317/05, 45% cotton, 55% viscose, 53" w.; ottoman, **Suk[illegible] silk,** 100% silk; carpet, custom-made. *Pages 78 to 79: Boudoir:* Walls and loveseat, **Bien Aimée/bl[illegible]** #11216/96, 100% cotton, 55" w.; chair, fabric, **Ansedonia/bleu** #4092/59, 14% viscose, 86% cotton [illegible] w. *Dining room:* Walls, **Tzarine,** #4210, custom colors, 14% linen, 86% viscose, 51" w.; screens, **C[illegible] mandel/taupe-clair,** #11127/85, 100% cotton, 55" w.; tablecloth, **Perlimpin/ochre,** #11316/25, [illegible] cotton, 55" w.; dining chairs, **Palatine/colchique,** #4188/06, 46% viscose, 54% cotton, 51" w.; [illegible] chair, **Pauline/rose,** #4324/02, 36% cotton, 64% viscose, 51" w; dinnerware, **Galuchat,** Manuel Can[illegible] for Puiforcat, pattern comes in 3 colorways, $410/5-piece place setting—Puiforcat (R), 811 Madison [illegible] New York 10021; 212–744–3838; Mary Mahoney, 351 Worth Ave., Palm Beach, FL 33[illegible] 800–554–MARY. Manuel and Catherine Canovas standing outside florist Mouhé Savart, 8 Place du H[illegible] Bourbon, Paris, 75007, France; 011–33–1–4551–7843. *Pages 80 and 81: Bedroom:* Walls, **Pali/v[illegible]** #11146/40, 100% cotton, 51" w.; bed curtains, **Alexandrine/pastel,** #11180/02, 100% cotton, 50½" [illegible] lining, **Confetti/guardini,** #4147/36, 100% cotton, 51" w., available through Manuel Canovas, Inc. [illegible] address above. **Sheets,** 100% cotton, **Ruban Rose,** queen-size top sheet, $195, bottom sheet, $182, sq[illegible] pillowcase with flounce, $88, standard pillowcase, $59, available through—Boutique Manuel Canovas [illegible] 28–30 Avenue George V, 75008 Paris, France; 011–33–1–49–52–0036; 5 Place de Furstenburg, 75[illegible] Paris, France, 011–33–1–43–26–8931. **Lap blanket,** Rosée, available through the above boutiques an[illegible] the United States through—Mary Mahoney, see address above. **Dinnerware,** Pivoines de Chine, Ma[illegible] Canovas for Haviland et Parlon—for stores: 212–684–6760.

98 SAVING WAYS *Pages 98 to 103.* **Decorator:** Mary Lou Stockwell, 460 Blumont, Laguna Beach, [illegible] 92651; 714–494–1128. *Pages 98 and 99:* **Upholstered furniture, fabrics and pillows**—Indigo Seas, 123 N. Robertson Blvd., Los Angeles, CA 90048; 310–550–8758. **Painted wooden furniture; [illegible] painted jelly cupboard**—Wild Goose Chase (R), 1631 Sunflower Ave., South Coast Plaza Village, S[illegible] Ana, CA 92704; 714–966–2722. *Pages 100 and 101:* **Painted wicker chairs, vintage linens, most de[illegible] rative plates**—Indigo Seas, see address above. **Vintage kitchen accessories, folk art, painted sig[illegible]** Sweet William (R), 1631 Sunflower Ave., South Coast Plaza Village, Santa Ana, CA 92704; 714–966–2[illegible] *Pages 102 and 103. Daughter's room:* **Green-painted Maine cottage dresser, Lloyd Flanders d[illegible] wicker chairs**—Wild Goose Chase, see address above. *Master bedroom:* **Yellow painted hanging c[illegible] board on wall**—Indigo Seas, see address above. >



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104 DRESSING UP THE BEDROOM *Pages 104 to 105* Architect **Heather Faulding, AIA**, Faulding Associates, 420 W. 24 St., New York 10011; 212-366-1711. **Westminister bed**, mahogany, $6,225; **Polo sheet**, ecru, 100% cotton, $37/ea.; **Polo ecru standard shams**, 100% cotton, $75/ea.; **Kasbah bed skirt**, $155; **European shams**, $95/ea.; **Mindoro spread**, $1,585; **Tazney linen blanket**, full size, 90" x 90", $300; **Santa Anna silk throw** (on wicker trunks), 54" x 72", $205, plum; **raffia pillows**, 100% grasscloth, 20", $250, black & white stripe, 20", $875—Ralph Lauren Home Collection (M), available at Polo Ralph Lauren stores and fine department stores. For more information: 1185 Ave. of the Americas, 9th Fl., New York 10036; 212-642-8700. **Kilims**, $2,495/ea.—ABC Carpet & Home (R), 888 Broadway, New York 10011; 212-473-3000. **1920s split-reed rattan table**, $450; **old suitcase**, c. 1940, $210—Paula Rubenstein (R), 240 Lafayette St., New York 10012; 212-966-8954. **Emily table lamp**, #154083, $125—Conran's/Habitat (R); for stores: 914-681-3400. **Square beechwood box**, 14", on table, #LJ01158, $85. **Box with pencils**, $34; **candlesticks**, $48—Portico (R), 67 Wooster St., New York, 10012; 212-941-7800. **Antique kilim box; vintage wicker picnic baskets**—Faces of Time; 212-921-0822. **Scented candle in basket**, $30—Ralph Lauren; see address above. **Ming Dynasty box**, $250; **iron Indian lantern**, $375—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212-861-2345. **Japanese teapot**, $165—William Homma Robert Lipton (R), 27 E. 61 St., New York, 10021; 212-593-4341. **Wicker tray**, $22; **napkin**, $12; **teacup**, $19—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. *Still Life From L'Etoile de Mer, 1928*, by Man Ray; *Lover's Quarrel, Bal Des Quatre Saisons, 1932* by Kertesz—Timothy Baum; by appointment: 212-879-4512. **Gouache photo collage** on mantel, *Path, 2* by Dozier Bell, 1991/SOB, 11" x 14" Ref. #C4192; **drawing** by Morris Graves, *Wolf Eagle*, 1957/SLR, ink/paper 17½" x 13" Ref. #C4018—Schmidt-Bingham Gallery, 41 W. 57 St., New York 10019; 212-888-1122. **African wood Bambara sculpture**, $250; **hat**, $12—Craft Caravan (R), 63 Greene St., New York 10012; 212-431-6669. **Early-19th-c. African "Dan" chair**, #DEC-251, $1,100—Malmaison Antiques (R), 253 E. 74 St., New York 10021; 212-288-7569. **Planter's moongazing chair**, The John Rogers Collection, 28" w., 36" h., 40" d., $570—Terracotta (R), 2 N. Southampton, NY 11968; 516-283-7209. **Paisley throw**—Smith (R,T), 344 Bleecker St., New York 10014; 212-255-0662. *106 and 107* **Sheets**, Prim Rose Embroidery by Adrienne Vi 200 thread count, twin flat sheet, $16.99, twin fitted sheet, $ pair standard pillowcases, $24.99, standard shams, $39.99, twin fle, $79.99, twin comforter, $149.99—Fieldcrest (M), 1271 Av Americas, New York 10019; 800-841-3336. **Velvet** by J.B #468 aquamarine—Schumacher (T), 939 Third Ave., Ne 10022; 212-415-3900. **Late-19th-c. Louis XVI-style tw bed** in painted finish, $3,950 (not available)—Howard Kaplan (T), 827 Broadway, New York 10003, 212-674-1000. **Late- Spanish needlepoint rug**, 4'5" x 6'2", $12,000—Galerie (R,T), 11 E. 57 St., New York 10022; 212-750-5505. **Novekim ror**, designed by Vicente Wolf in mahogany with gilt edges $1,940—Henredon Furniture Industries, PO Box 70, Morgant 28655; 800-444-3682. **Niermann Weeks chandelier** #04 arms, $4,390—John Rosselli (T), 523 E. 73 St., New Yor 212-772-2137. **Side table, lamp** by Gio Ponti, $265—Dra



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...lew York 10022; 212–888–5375. **Bronze vase** by ...—Neotu (R), 113 Greene St., New York 10012; **Neo-Gothic sconces,** $1,200—Katie Ridder Home ...see address above. **Metal étagères,** $450—Robert ...Lipton, see address above. **Chenille throw** on bed ...$900; **gilt tiebacks,** $75/ea.—Katie Ridder Home ...see address above. **Fabric** on chair; **curtain fabric,** ...enstein Home Fabrics (R), 130 Orchard St., New ...-475–4887. **Fortuny pillows,** $900–$1,150—David ...ues (R,T), 227 E. 60 St., New York 10022; **Plaid sheets,** Great Scott by Bill Blass, 200 blend, full ...aid sham, $26; solid red shams, $26. Pinafore Solids, ... Percale white eyelet sheet, Queen Anne's Lace full ...ringmaid (M), 787 Seventh Ave., New York 10019; **Twin striped blanket,** #7715 41 00022 in ...Casco Heirloom blanket, twin, $118—L.L. Bean ...rt, ME 04033, 800–221–4221. **Square wicker arm-**...#7420-22f, $296—Palecek (M), 2514 Florida Ave., ...94804; 800–274–7730. **Mission bed,** $1,095—ABC ... (R), 888 Broadway, New York 10011; **Vintage stripe pillow** on wicker chair, $70—Paula ...240 Lafayette St., New York 10012; 212–966–8954. ...300—Malmaison Antiques (R,T), see address above. ...50—Kelter-Malcé (R), 361 Bleecker St., New York ...6760. **Inlaid antique American table,** $4,200—...ntiques (R), 390 Bleecker St., New York 10014; *Pages 108 and 109:* **Bed,** Weekend Retreat, No. ...Lexington Furniture Industries (M), PO Box 1008, ...27293-1005; 800–544–4694. **Sheets:** Nantucket ...80 threads/square inch, full flat, $20, full fitted $20, ...s, $16—Wamsutta Pacific Home Products (M), 1285 ...ericas, New York 10019; 800–344–2142. **Vintage** ..., $60—Faribo, 15 NW 2 St., Faribault, MN 55021; ...c. 1880, $750—Susan Parrish Antiques, see address ...**parrot cage,** $950; **pillow,** vintage red gingham fab-...Rubenstein Antiques, see address above. *Portrait of* ...v Avedon—Timothy Baum, see address above. **Metal** ...50" h., 18" d., $945—Portico, see address above ...vanity, $35; **string bag,** $2.95; **blue chair,** $145—...t; for stores: 914–681–3400. **Creamware plate,** ...rshaw (R,T), 167 E. 74 St., New York 10021; 212–...$12, **towel,** $22—Wolfman–Gold & Good Compa-...ove. *Photographed at the offices of Paul Segal Assoc. Ar-*...egal FAIA, 119 Fifth Ave., New York 10003; **Campaign bed,** 77" w., 7' h., 56" d., $3,360—Shan-..., 1888 Illinois St., San Francisco, CA 94124; **Sheets:** Color Visions, full fitted $17.99, full flat ...pillowcase, pair, $18.99, full-size sheet set $59.99, ...r $99.99, full-size pillow sham, $29.99; **Fire rug,** 6' x ...van der Hurd, $3,888—Driade, see address above ...**eadboard** made by Joe Biondo—Harold Rudin, 653 ...ork 10036; 212–265–4716. **Paintings** by Roman Ku-...allest), 36" x 36", *Circuit II,* 72" x 64", $4,500, *Circuit* ...4,500—Roman Kujawa, 20 Bronxville Glen Dr., ...nxville, NY 10708; 914–237–6306. **Table** designed ...989, 29" h., 18" w., 18" d., $700—ICF, 305 E. 63 St., ...; 212–750–0900. **Mythic lamp,** $180—Portico, see ...**ase,** $410—Avventura, 463 Amsterdam Ave., New ...12–769–2510. **Laura Japy cups & saucers,** ...#1041004—ABC Carpet & Home, see address above. ...**Sheets:** Viikuna by Marimekko for Revman In-...ad count, full size sheet set, $69.99, full size comforter ...orative pillows $39.99—Revman Industries (M), 635 ...New York 10023; 212–688–8200. **Legacy yellow** ...aribo, see address above. **Yellow fabric,** cotton for ...Patterson Silks (R), E. 86 St., New York 10028. **Pe-**...teel, 28" d., 78" w., 36" h., $3,210—Shannon & Jeal ...bove. **Glass bowl** by Carlo Moretti, $140; **ceramic** ...entura, see address above. **Lamp,** Akari, by Noguchi ...'s Studio (R), 1069 Third Ave., New York 10021; **Paintings,** by Noel Stupek, $1,300 large, $300. ...tupek, 1521 11 Ave., Brooklyn, NY 11215; **Kraft paper shade,** #61-527739, 36" w., $22, #61-...$26—Pottery Barn (MO); 800–922–5507. **Sheets:** ...ur Sanderson & Sons, Ltd. of London for Utica JP ...ad count, twin-size set, $47, also available in com-...ed padded sham, $28, center pleated bed skirt, duvet ...et draperies, scarf topper valance, tiered valance, ...valance, $50/pr., decorative pillows, $20/ea., round ...pillowcases—JP Stevens (M), 1185 Ave. of the Amer-

...icas, New York 10019; 800–533–8229. **Bed,** $1,995; **sisal rug,** 6'7" x 9'10", $399—ABC Carpet & Home, see address above. **Empire-style iron side chair,** one of a pair, $2,800—David Duncan Antiques, see address above. **Neoclassical metal stools,** 1940s, American #MF-72; **1930s French bench with swan's heads,** #SCH-13, $1,250—Malmaison Antiques, see address above. **Antique creamware charger,** $425—Karen Warshaw, see address above. **Antique Marseille spread,** $400—Trouvaille Français; by appointment, 212–737–6015. **Green blanket,** #F690 50 000ZZ, $30—L.L. Bean, see address above. **Chinese garden seats,** $160–$500; **white pots with moss,** $160–$500—Robert Homma William Lipton, see address above. **Glass jar,** $75; **acorn finials,** $1,250/pr.—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014; 212–243–7740. **Painted tramp art frame** on mantel, $450—Paula Rubenstein Antiques, see address above. **Ball finial** #A853, one of a pair, $135—Geffner Schatzky Antiques (R), PO Box 247, South Egremont, MA 01258; 413–528–0057. **Wicker basket,** $35—Conran's/Habitat, see above. **Portrait rim wall,** $375—Paula Rubenstein Antiques, see address above. **Rustic terra-cotta square,** 12" x 12" #0010 MH TC1212, $5.75/ea.—Country Floor, R.T., 15 E. 10 St., New York 10003; 212–627–8300.

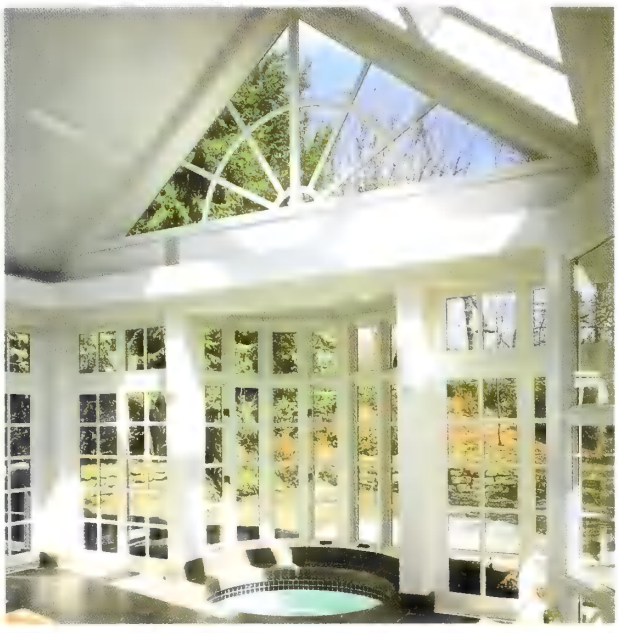
112 CAST YOUR VOTE FOR AMERICA'S BEST DESSERT *Pages 112 to 114. Peach Melba Cloud.* **Salem silver iced tea spoon,** $65/ea.—Tiffany & Co. (R), available at Tiffany stores nationwide or call 800–526–0649. **Antique English pottery dessert plate,** c. 1820, $2,000/set of 6—Bardith Ltd. (R), 901 Madison Ave., New York 10021; 212–737–3775. *Caramel Cinnamon Nuts.* **Antique Rockingham platter,** c. 1830, $1,750/pr.—Bardith Ltd., see address above. **Tablecloth,** ecru Liseron, 63" x 63", $108/—Palais Royal (M), 1725 Broadway, Charlottesville, VA 22901; 804–979–3911. *Mocha Mousse Crunch Cake.* **Crystal cake stand,** $80; **Audubon dessert plate,** $70; **Audubon silver dessert fork,** $80—Tiffany & Co., see address above. *Italian Biscotti.* **Antique English china square dish,** c. 1820, $2,000/pr.—Bardith Ltd., see address above. **Tablecloth,** ivory Nuages, 69" x 69", $96—Palais Royal, see address above. *Amaretto Truffle Torte.* **Small blue and white antique Chinese platter,** c. 1700, $1,750/pr.; **antique Wedgwood dessert plate,** $275/ea.—Bardith Ltd.(R), see address above. **Hampton silver dessert fork,** $85/ea.—Tiffany & Co., see address above. **Tablecloth,** blue Corbeille, 63" x 63", $74—Palais Royal, see address above. **White lace napkin,** $16/ea.—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888.

144 FROM THORNHILL FARM **Barnsley House garden** is open Mon., Wed., Thurs. and Sat., 10 A.M. to 6 P.M. throughout the year.

Ralph and Terry Kovel's column, Ask the Experts, does not appear this month but will resume in July.

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THE GUGGENHEIM

Continued from page 88

As built, the addition approximates the dimensions of Wright's ov proposal, and also transcribes Wright's window and mullion patte into tartan grid on its Indiana limestone facade. "We were much mo sensitive to the integrity of Wright's building than any preservatio ist," says Gwathmey. Siegel confirms, "In our mind, it's a completi of Wright's museum, rather than an intervention with a new idea."

The annex doubles the museum's exhibition space, and if t Guggenheim's recently acquired SoHo gallery space, designed Japanese architect Arata Isozaki, is included, the possibilities almc triple. Because of support facilities like the West Side warehouse a the 10,000-square-foot vault dug under Fifth Avenue, as Krens puts "We could afford to let the Wright building breathe." While Kre was expanding locally he was also expanding internationally, reinven ing the Guggenheim with a major branch in Bilbao, Spain, design by Los Angeles architect Frank Gehry, and another branch on t boards for Salzburg, Austria, by the Viennese architect Hans Hollei (The Peggy Guggenheim Collection in Venice was merely the fi outpost.) There is plenty of art to go around—the Guggenheim c display only about six percent of its collection at any one time.

Krens is aggressively and successfully challenging the status qu Just as Wright reinvented the museum as a dynamic buildin Krens is reinventing the museum as an international institution.

"Here for the first time you will see twentieth-century arts and a chitecture in their true relation," promised Wright in his bold, mo ern Guggenheim. Krens is positioning that vision for the 21st century

LIGHT FANTASTIC

Continued from page 89

Flavin is equally direct and unpretentious when he talks about h art. "Everything is clearly, openly, plainly delivered. There is no hi den psychology, no overwhelming spirituality you are supposed come into contact with. I like my use of light to be openly situatio al. It's a 'get in, get out' situation. And it is very easy to understand."

For all those who insist on a definition, Flavin says, "After all the years, I think I'm an artist of light." Recently at the Pace Gallery SoHo, two of his pink eight-foot tubes spanned a corner, squared two more fluorescent fixtures that washed the walls with lime gre and cerulean blue and green-blue and blue-green. Dashed with fo short tubes of yellow, the effect was mesmerizing.

Flavin's optical effects transform our perception. A pink fluoresce tube placed straight up and down in a corner, facing out, does som thing very strange to a rectangular room: it dissolves the corner. It's fa cinating to observe the effects one color has on another—blue a green merge and shimmer then separate at the edge, refracted by t corner. Space seems calculated to hold and intensify the light, and an one who steps into a roomful of Flavins is bathed in pure magenta yellow or green. Color becomes almost palpable.

On opening night the Guggenheim will be aglow, the rotunda radiant penumbra of color. The ramp will be given over complete to the fluorescents—no paintings on the curving walls, just light. should be the ultimate setting for Dan Flavin, the breakthroug artist still "enthralled with light."

Christine Pittel writes on art, architecture and design.

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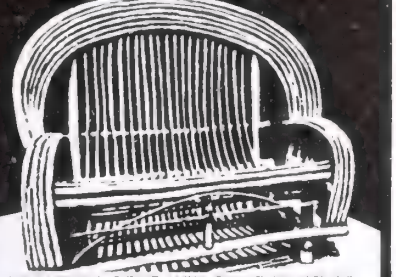


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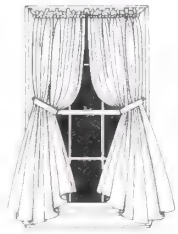
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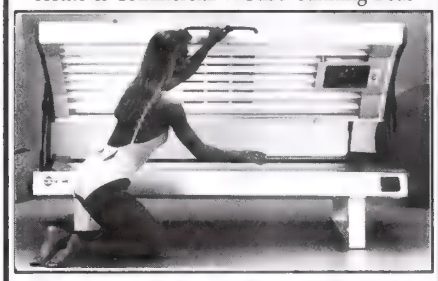
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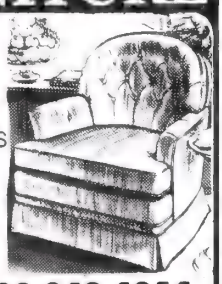
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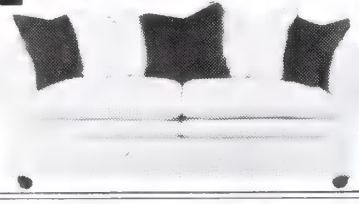
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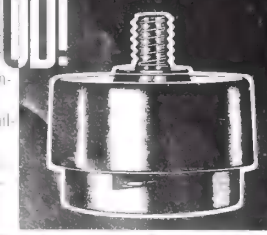
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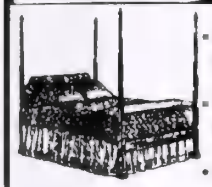
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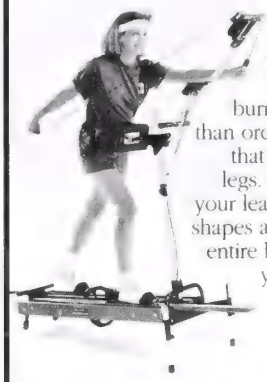
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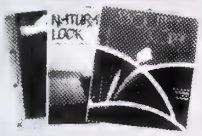


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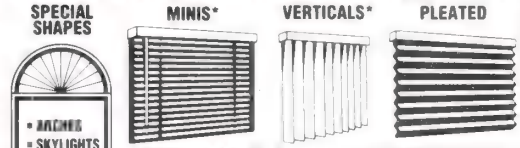
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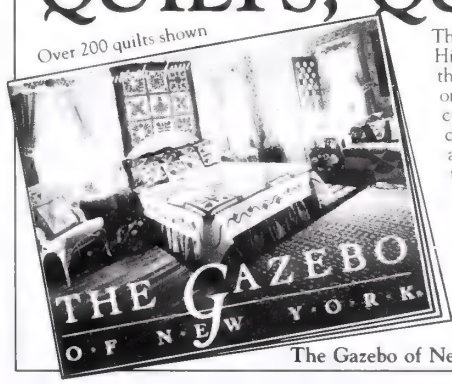


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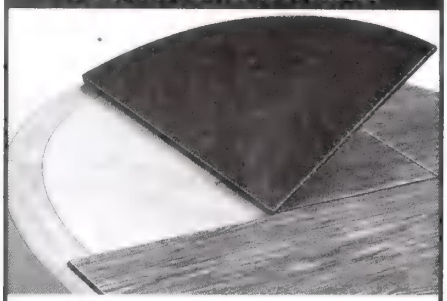


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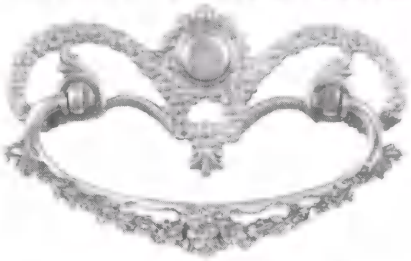
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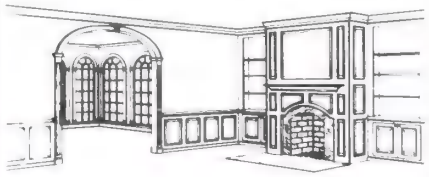
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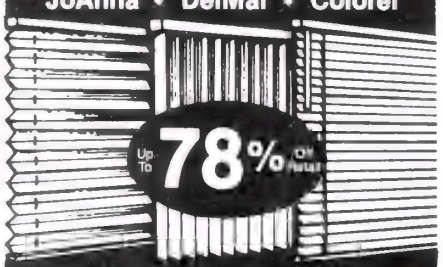
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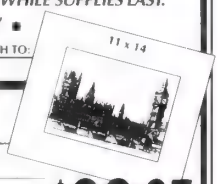
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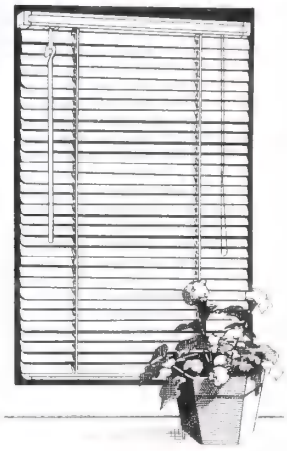


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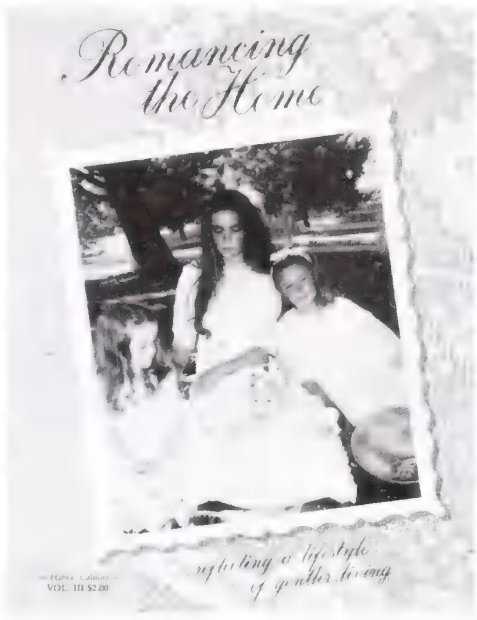
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Stage fright in the garden

THERE IS A CERTAIN variety of Englishwoman that seems to bloom forever. Rosemary Verey—gardener, author and lecturer—is one of them. Now 74, she has blue eyes as bright as cornflowers, and her enthusiasm for gardening grows deeper and more bountiful every year.

Tom and I met Rosemary in 1980 while touring English gardens. We had visited many that were vast, beautiful and intimidating, but with no ideas we could transplant to Thornhill. Then we came to Rosemary's gardens at Barnsley House, Cirencester, Gloucestershire. Both they and their creator, who is often there chatting with visitors, captured my heart. It seemed possible to borrow some of Rosemary's imagination. Even I could tuck red tulips around Bibb lettuce!

Rosemary is the first to tell you that the way to learn gardening is to copy others. Of course I could not repeat all her patterns—the apple trees trained in espaliers, the lime walk, the lily pond—but she inspired me, and does every time we walk her garden paths.

Last fall, when Rosemary was lecturing in Maryland at Ladew Topiary Gardens, I invited her for tea and a walk around Thornhill. After she accepted I wondered how I had the nerve. Rosemary has seen all the great gardens of Britain, Europe and America; has written seven gardening books and edited five; and the Prince of Wales plants what she suggests. I was beside myself. I was also down on my knees for a week.

> After I invited Rosemary Verey to visit Thornhill, I wondered how I had the nerve

I weeded, I raked, I worried. When I finished, all was in perfect order, neat but bare. There wasn't much to see except the rose garden, but hybrid tea roses, although a love of mine, are not one of Rosemary's. "They're just sticks in the winter," she once told me, "and so untidy!"

I soon realized I had to have a game plan for the garden tour. I decided we would first sit in my most faithful perennial garden, our living room, where almost every piece of furniture is covered with an English chintz, Rosa Mundi.

When we started to walk down to the rose garden, Rosemary noticed two large trees laden with clusters of tiny apples which had been brought from Cornell by our son Todd. She was ecstatic. "Ornamental Japanese crab apple trees—how wonderful!" Wonderful is right; I hadn't even known what they were. Even the rose garden received a nod of approval, but only, I'm sure, because of its shape, a bowknot. "Roses should play the leading role here, Dee, but pansies would certainly soften this garden." (Guess what now surrounds each rosebush.)

On the front lawn she s
more trees—the white oak d
ping with acorns and the chest
with its brown bounty scatte
everywhere. Much to my rel
she was so busy picking up ch
nuts that I don't think she e
noticed our naked perennial b
der. She also saw our view, wh
hasn't changed since we ca
here 36 years ago: not anotl
house in sight—only surround
fields of corn and faraway hi
"Oh," she said, "This is h
wilderness should be!"

Here I had been trying to ta
our landscape for years and Ro
mary immediately saw an entir
different Thornhill, one tha
had long taken for granted. I su
denly felt as tall as the trees.
took Rosemary's wise eyes
show me that Thornhill co
stand on its own, with our nat
views as majestic as any we h
seen in English gardens.

Since her visit I'm much m
relaxed about our garden. Ma
we should change our name fr
Thornhill to "Ah, Wildernes
With apologies, of course, to E
gene O'Neill, and thanks to
friend Rosemary Verey.

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